MALA NOCHE

a screenplay from Walt Curtis' book by Gus Van Sant

©1982 Gus Van Sant Walt Curtis fourth draft

DIRECTOR'S COPY

1a EXT. DUSK. CREDITS are presented over the sky of a moving countryside out the open door of a freight train boxcar MOVING into the city of PORTLAND OREGON. We pan over at the end of the credits and in the boxcar we see three mexican youths, JOHNNY ALONZO, ROBERTO PEPPER and CHICO, riding in the car. Pepper is carrying a radio with a shoulder strap of rope, which is playing rock music, and taking a pee out the open boxcar door. Chico is reading a comic book against the moving countryside, laughing. Johnny pisses out car door, sprinkling on Pepper, who gets angry, Chico laughs. Johnny drinks from canteen, runs out of water.

1b AT NIGHT in the RAIN the freight train is pulling into the freightyard.

1c INT. FREIGHTCAR, Johnny and Chico are thrown against the wooden floor from the jolting train as it stops. STEAM PIPES HISS. Rain sprinkles in a puddle reflecting a service light.

1d CLOSE OF THE STEAM PIPES. Small lanterns jump down from the engine amidst the smoke and steam. Johnny's jacket has studs on the seams, and Pepper's shoulder strap is of rope.

1e INT. FREIGHTCAR. Johnny peeks out and watches the engineers walk away from the engine. He grabs a canteen and jumps out of the car.

Pepper is cooking something over a small sterno flame.

1f EXT. FREIGHTYARD. Johnny runs to the front of the train and hoists himself up into the enginehouse. OR: gets water from dripping outside faucet.

1g He walks past the elaborate steering mechanisms to a small water cooler in the back of the engine house and fills the canteen.

1h FIVE YARDBULLS carrying flashlights, and IMIGRATION OFFICER BURROUGHS smoking a cigar. are standing inside the engine house. In the background Johnny jumps down from the engine. Burroughs turns his head and spots him.

1i Johnny throws the canteen inside the boxcar. It slides over the wooden floorboards to Peppers worn shoes.

Chico is squinting at a Mexican comic book next to the sterno flame, reading aloud.

1j The men carrying flashlights are checking empty boxcars one by one.

1k Johnny takes a swig of water from the canteen, then hears the men approaching and looks out the door of the car. There is nothing. Chico is still reading from the comic book.

JOHNNY
Silencio!

Overhead, on the roof of the boxcar, there are footsteps. Pepper looks up and follows the noise.

SUDDENLY! the large metal door on one side of the boxcar slides open. The flashlights startle the boys. THE MEN JUMP INSIDE.

Pepper spills the canned heat starting a fire. Chico throws his comic book at them and is wrestled by a hand around his neck and a sharp blow on the head. The canteen upside down emptying
Johnny and Roberto Pepper jump out of the car.

1(l) Johnny and Roberto split.

Boots illuminated by flashlights chase them on the gravel roadbed.

Johnny looks behind him and sees the quickly retreating view of the flaming boxcar and two figures kicking Chico, and Chico's wails.

Pepper is trapped by two MEN under one of the boxcars. He throws stones at their legs.

1m Johnny runs through the streets crying, for a long distance, under streetlights, into the downtown "Skid row" section of Portland, past bars and crowds of winos, and quickly dodges into Dimitris Grocery.

BUM
Spare change? Pretty Please?.

1n INT. DIMITRI'S GROCERY. NIGHT. Johnny enters the store.

(Whenever anyone walks in or out the store, a lead weight raises and lowers with a HAPPY FACE painted on it.)

breathing heavily
Johnny ~~quietly~~ makes his way down an aisle and catches his breath.

A CHICANO WINO, heavy overcoat and stubbly beard, walks to the checkout counter where a group of WINOS are surrounding the storekeeper, WALT.

WALT
Who's next. I'm sorry fellah, what did you say? Pall Malls? Wake up OTIS, you look like the walking dead.

Walt works in a cacophony of shelved produce and bare light-bulbs that hang over the cash register and a small sandwich counter. There is a large selection of wine just behind the register. Walt grabs a bottle of Mogen David as he notices Johnny. (Wino going into detail of some story but Walt notices J. standing behind him.

WALT
Can I help you, son?
(looks at side of J's face.)

The winos part, exposing Johnny, who is wet and exhausted. He is holding a candy bar, and he carefully puts it back on the shelf.

WALT (looks at clock)
Where are you from?

JOHNNY
L.A.

He walks shyly to the counter between the winos.

WALT
How old are you?

JOHNNY (speaking out, proud)
Diez y ocho.

WALT
Where are you staying?

He doesn't respond. He plays with a plastic cigarette display on the counter.

WALT
I'm not the Migra. I want to be your friend. What's your name?

JOHNNY
Johnny Alonzo...

WALT (checks around)
You don't have any place to stay? Do you want a sandwich? You say you're with someone?

Walt starts to make a sandwich for him.

WALT
Do you want something to eat?
Do you want a sandwich?

Walt reaches out and touches Johnny's neck where there is a red mark. A hickie.

WALT
What's that?

A CHICANO WINO brushes against Johnny, giggling through clenched teeth.

CHICANO WINO (hoarsly) wheezing laugh a la Shapiro.
He likes mens.

Johnny blushes, startled, a trap. Walt hands him a sandwich.

laughing wino – johnny backs out, laughing wino

WALT
Here, take it.

EXT STORE- Johnny leaves, Walt knocks on glass + waves

INT - WALT IN APT.

2 A low VIEW from the headlight of a car, close to the ground, of the city streets in the rain, at night.

3 INSIDE THE CAR, Walt is seeking an address, or something on the front of buildings that he PARUSES, near Sixth Street in the BAD SECTION. The car stalling, him pulling on choke to keep it going, also pushing accelerator

A LOUD FREIGHT TRAIN ENGINE interrupts his thoughts.

CUT TO:

4 A LARGE ROUND WHITE ILLUMINATED DISC charging from one side of the frame to the other, bouncing and jostling and coming at us.

THE TRAIN ROARS BY WALT as he is stopped at a crossing. dissolve to:

5 WALT'S CAR smoking down the street. It is a Rambler American.

6 Johnny and Pepper run out of a bar next to Walt's car as it is cruising. Johnny dodges up an alleyway.

Walt's headlights follow the boy running up the alley. It is raining. The boy ducks into a doorway. His hands light a cigarette.

7 THE HEADLIGHTS of the car spotlight the dark doorways, searching. THEN STOP, spotting a doorway with cigarette SMOKE coming out of it.

A streetlight.

gradation filter into sky and add stars.

Walt gets out of his car and approaches the doorway.

WALT
Are you okay? (silence) Hey!

A woman in an apartment opens her window and yells down at Walt. The window throws light on Johnny in the dark doorway.

WALT
Johnny!

Walt approaches Johnny, but suddenly a large truck honks at him, almost running him down. After the truck passes, Johnny has disappeared from the doorway, and Walt sees him at the end of the street running away from him.

9 A SPOTLIGHT glides across a small audience and up onto a makeshift stage where stands Walt in front of a microphone.

CLOSE VIEW as Walt squints into the SPOTLIGHT, and ruffles some papers in his hand. Then he reads from them.

WALT
Working in the store Sunday all day/ I want to drink/This Mexican Boy Johnny Alonzo from L.A. near Riverside / He makes my heart throb thump thump when I see him.

During the recital, there are noises coming from the gallery, approval and disapproval, bottles breaking in the back.

WALT
He says he's 18, but he could be 16/ Shy bleached his hair blonde one time/ He mentions Santa Monica/I want to caress him hold him he's on the street with friends staying in 3 dollar a night cheap Hotel rooms off Sixth on "Skidroad"/ He speaks almost no English/I question him in simple Spanish want to be his friend/ Hickies on his neck one Chicano says "He likes mens." The boy blushes.

Walt stops reading, but his voice continues.

alt dialogue

WALT
I've been working in the store all day, drinking. This goddamned Mexican boy, Johnny Alonzo walks in. The others aay, "He likes mens." He has these hickies on his neck.

BETTY
He's probably very hungry, wouldn't you think, coming all the way from Mexico.

WALT
He was riding the rails, I could see grease on his pants. He said t at he was 18 but he could be 16. He's shy.

BETTY
And he must be so hungry. I could make them something to eat.

WALT
He mentioned Santa Monica. He has a family there. He and his friends are staying in 3 dollar a night hotel rooms. off 6th. He speaks almost no English, I questioned him in simple spaninsh.

BETTY
I've been wanting to try out my new chicken recipie.

WALT
I want to die when I see him. I have to go back and talk to him. (checks his watch and puts on his coat.)

BETTY
Let me invite him to dinner.

WALT
O,K.

BETTY
I'll go with you.

WALT
I have to go back and talk to him. Even if it jeopardises my working at the store to show that I'm in love with a boy.

Throughout story, cut to mass arrests, and newspaper headlines.

WALT'S VOICE
I am in love.

CUT TO:

10 Walt at a bar with BETTY, a large buxom blond.

WALT
With this boy I am. He quickens my blood just to look at him.

He takes a sip from his beer.

WALT
I want to die when I see him. I have to go back and talk to him.

BETTY
Let me invite him to dinner.

WALT
O.K.

BETTY
Let's go find him.

WALT - hallucinating J in beer glass
It's now or never. I don't care. Even if it jeopardizes my working at the store to show that I am gay for him.

Walt picks up his beer again. Now begins a long DISSOLVE, a DOUBLE EXPOSURE on the side of Walt's head of the road in the nightime coming at the VIEW.

WALT
So what? I've been driving around Burnside every day for a week looking for him. What if he goes back to California and I never see him again?

END OF DISSOLVE:

11 THE ROAD, from a low angle, the white lines pummeling us like giant lazer beams. The city lights reflecting off the wet rainy cement. Our view pulls over to the side of the road.

12 WALT CLIMBS OUT of his Rambler in front of a group of older Mexicans hanging out in front of a hotel.

WALT
Have you seen a boy, Johnny Alonzo?

THE MEN hardly pay attention.

12a INT. HOTEL. in a long moving view Walt walks to the front desk of the hotel and speaks breifly to an old woman parked behind a small television. After Walt's question, she laughs at something on the television.

13 Walt and Betty driving. Dissolve to:

13a Walt inquiring at the desk of another cheap hotel. The Imigration officer and a policeman are in the lobby. Walt hides behind a pillar in the lobby of the hotel, not wanting to draw their attention.

13b INT. RESTAURANT. Walt walks through looking for Johnny.

13c EXT. STREET. NIGHT. Walt watching the nightime street scenes out the windshield of his car. Johnny's face superimposed on the street.

13d Walt describing Johnny to a group of Mexicans in the rainy night. (A shot of Johnny) They don't understand him. Dissolve to:

14 alt INT. VIDEO ARCADE. NIGHT. Pepper and Johnny are talking skeptically with a young hippie-like BOY wearing a band around his head. Their communication is stilted because of the language barrier. They are with an interpreter.

BOY (W420)
I can probably get you in. No promises.

PEPPER
(Eighteen dollars a night.)

BOY
Yeah, and strippers make 18 dollars an hour.

INTERPRETER: (EIGHTEEN PER HOUR.)

PEPPER
Chingalo!

Johnny is not interested.

PEPPER
Amigo, (Can you imagine! 18 dollars a night?)

BOY
That's a lot, lemme tell you...

PEPPER
What.

BOY
What dya mean, what?

PEPPER
(What do I have to do?)

INTERPRETER
What does he have to do to make the money?

BOY
It's simple. You don't have to do anything. Let me fix you up. You'll find out.

INTERPRETER
(Easy.)

14 THE ROAD with the lazer beam lines. NIGHT. RAIN.

15 EXT. THE ARCADE. NIGHT. Pepper hands Johnny his dark sunglasses and ghetto blaster in the doorway of the Arcade and walks off with a strange MAN wearing a suit.

As he is leaving, Walt's car pulls up. Johnny recognizes it and retreats to the inside.

Walt climbs out of his car leaving Betty, and walks into the Arcade.

16 INSIDE is a LOUD Video game parlor teaming with kids and noise. three kids in silhouette - smoke - lit from behind.

Johnny is in the back and peers out from the shadows behind a game. He sees Walt, and leans back into the shadows. (punctuated by the game's thunderous music)

17 OUTSIDE, a respectable looking businessman leans on the RAMBLER and checks up on Betty.

MAN
Hello there, sweetness. Nice night.

TWO HIPPIES are in the foreground talking.

18 INT. ARCADE. Walt steps up to Johnny's table.

WALT
Hello. Ola!

The friends sitting at Johnny's table are not Mexican. Johnny pretends not to know Walt. Tells him to scram. two teenagers on the side of the frame, captivated, by a glowing screen.

JOHNNY

Que ondas? (What's happening?)

Johnny is watching out the window of the Arcade. He drags on a cigarette.

JOHNNY (smoke falls out of mouth with words)

Salimos del Caribou sin payar. (We ran out of the Caribou without paying.)

PUTS CIGARETTE OUT

Walt sits next to Johnny, TOO CLOSE, Johnny moves his chair away, mildly aggrivated, frowning. Walt nervously watches out the window of the Arcade. A videogame.

WALT

Are they after you? Salimos? The Caribou? You ran out without paying?

OUT THE WINDOW a POLICE CAR passes with it's lights on.

JOHNNY

Si.

Johnny puts his cigarette out on the side of a videogame. Young lit up faces stare transfixed at the small screen. Then Johnny notices Walt's car out the window, with Betty inside, talking with the businessman.

JOHNNY

Fast?

WALT (taking money from his wallet)

Are you kidding me? You think it's a race car?

Walt puts two dollars down on the table.

WALT

Here. For food. You won't have to run out of the Caribou next time.

Johnny is extremely suspicious of the money. Another frown of disappointment at Walt's behavior. Reacts as if Walt had just cut a fart or something.

WALT

No, you don't have to do anything for it. It's a gift. Un regalo.

Johnny stands, takes the money, puts it in his shirt, walks to the door of the Arcade.

JOHNNY
Gracias.

A friend, Juan, is standing at the door. They walk out the Arcade together.

Walt, rejected, walks out of the Arcade and toward his car.

19 EXT. ARCADE, Walt appears from inside. THE BUSINESSMAN is still talking to Betty in the Rambler. And to Walt's surprise, Johnny is underneath his car with Juan standing beside him.

WALT
Hey! Johnny, what are you doing to my car!

He pulls Johnny out from under the car. Johnny stands and rips Walt's hand from his arm, very annoyed. He brushes his hands on his pants.

JOHNNY
Fords. Fords are better.

WALT
Tienes hambre? Are you hungry?

Walt opens the door of the car and invites them to come with them.

WALT
Quierres comer?

THE BOYS DON'T TRUST HIM. Juan wants to go along, but Johnny doesn't and pulls his shoulder for him to stay.

BETTY
Come on! We'll cook you a great dinner!

Johnny reconsiders.

JOHNNY
(I will only go if you accept my friend, Juan.)

WALT
Of course! Sure, come on, let's go!

Carrying the ghetto blaster and still wearing sunglasses in the evening, Johnny and Juan climb into the back of Walt's car.

BETTY (to her businessman friend)
See you later.

The guy that is propositioning Betty is still leaning against the car.

THE CAMERA follows Walt out into the street leaving the hippies behind. WE TRACK close to the ground picking up all the loose garbage in the street from the ARCADE.

As Walt leaves, the businessman leaning on the car almost falls down.

20 INT. GROCERY STORE. NIGHT. A speaker in the supermarket is playing MUZAK.

Johnny and Juan grab handfulls of candy bars. while Walt and Betty push the shopping cart.

Juan stuffs tuna fish cans into his pockets.

JOHNNY
Pastelillos!

Johnny fills the cart with RING DINGS and SUGAR DONUTS.

BETTY
He's a sugar freak! I really want to cook some good food for them, they probably never get any good food.

Juan stuffs tuna fish cans in his pocket.

21 INT. APARTMENT. NIGHT.

Johnny and Juan watch Walt throw a few logs into a wood stove.
Extra character, skinny, shirtless bohemian, freaked of the scene, hovers in back of kitchen — Hanna's roommate.
Walt stands next to Betty, over the boys who look back unflinching with big eyes.

The two boys sit with ORANGE SODA between their legs, soaking up the heat, for now living the life of luxury.

Walt and Betty are in the background preparing the meal.

Johnny puts a key he has in his hand on top of the stove and then picks it up after it has gotten hot, playing hot potato.

JOHNNY
Creo que la rubia es su humana.
(I think the blonde is his sister.)

JUAN
Pienso lo mismo.
(I think so too.)

JOHNNY
Los tiene enorme!
(She has big ones.)

JUAN
(leaning over to see)
Si.

massages @ tongue

Johnny puts the key in his mouth and bites it. He suddenly realizes something about it.

JOHNNY
Tengo que darle las llave a mi amigo Papas!
(I have to give the key to my friend Papas!)

JOHNNY STANDS. when he stands, there is a spot catching him.

JOHNNY
Mi amigo necesita esta llave para abrir su habitacion en el hotel! Tendra que regresar!
(My friend needs this key to open the hotel room! I must go back!)

Johnny paces the floor in the kitchen in front of Walt and Betty.

JOHNNY
Tengo que volver al hotel! Tendra que regresar! Maldecir!

WALT
Sure!

BETTY
What's wrong?

Johnny stops pacing and stands by the dinner table, shaking with excitement.

JOHNNY
Tengo que volver al hotel!

WALT
He wants to go back. Sure. Let's go back to the hotel.

22 EXT. HOTEL. NIGHT

Pepper is standing outside the hotel in the rain. Walt's car pulls up, Johnny gets out and Walt and Juan wait in the car.

Then Johnny runs up to Walt's car and sticks his head inside. *(in a shot that dollies through the car and out the driver's window.)*

JOHNNY
Puede Roberto venir a casa de la rubia?

Walt pounds on the side of the car and motions for Roberto to join them.

WALT
Sure! Si! Si! *Christ, he likes to have his friends around.*

23 INT. BLOND BETTY'S . NIGHT.

Johnny is safely insulated by his FRIENDS at the table, sitting between them, safe from Walt's clutches. He is tangling with a fork full of spaghetti.

WALT
Urban renewal has devastated whatever old town there was. The air is greasy and oily. Things are dirty...

THE MEXICANS are oblivious to whatever point Walt is trying to make. *Hannas roomate silently eating skeptical of whole scene.*

CUT TO:

during this scene, cut to Johnny's head and slowly pan to Walt. Cut back to Johnny's head and slowly pan to Betty. Cut again to Johnny + slowly pan away.

23a Walt pulls an ATLAS from the bookcase and opens it to a map of the United States and Mexico, placing it in front of THE THREE at the table. Pepper immediately points to Tijuana.

PEPPER
Aqui!

Pepper's finger travels up the map all the way to Portland.

JOHNNY
Oregon...

Johnny looks up from the Atlas. *Flashback of begin sequences.*

JOHNNY
(Our friend, Chico, was killed by the Migra when we arrived. we were going to go back to Los Angeles. Now I'm afraid of the train yard.)

WALT (to Betty)
When they first arrived. The immigration caught them in the train yard. A friend they were with was killed.

Johnny looks at Betty and draws an imaginary dagger across his throat.

BETTY
That's horrible..

WALT
They want to go back to L.A.

PEPPER
No L.A.....Mexico!

24 THE GHETTO BLASTER, tuned to top forty. Johnny and Juan take turns doing a Mexican dance to a Van Halen Song. *shadows fall across the radio.*

25 SHOT: Walt runs his hands through Johnny's hair. Johnny moves away shyly. Juan laughs a toothy HORSE-LIKE laugh. *Juan + Pepper whisper. They know Walt is a puto.*

26 Johnny dances with Betty. A different song is on the radio, a slower song. She kisses him on the forehead. Pepper and Juan and Walt Cheer!

WALT
You should all hug your mamacita!

Betty gets nervous as Pepper and Juan and Johnny all hug her.

27 EXT. APARTMENT. NIGHT. Betty stands at the door waving goodbye as Walt and Johnny and Pepper and Juan thank her and climb into the car. *Johnny thanks her with an ingracious laugh and flicks a cigarette in her direction.*

Hannas roomate peeks from curtains.

28 INT. CAR. NIGHT.

Johnny is sitting in the front seat next to Walt. He wantsto drive.

JOHNNY
Dejame guiar el carro. (Let me drive the car.)

Walt tries to hug Johnny, and Johnny squirms away.

CUT TO:

29 OVERHEAD, GOD'S EYE VIEW of the car weaving unevenly up a hillside road in the country.

30 PEPPER and Juan are tapping Johnny on the back of the head, distracting him as he DRIVES Walt's car.

JOHNNY
(satisfied)
El carro es vivo! Bruto!

Move in on Johnny driving. Walt puts an arm around him.
Pepper jolted this way and that in the back seat.

PEPPER
Tumbas...tumbas...

31 EXT. CEMETARY. NIGHT.

The car is parked.

PEPPER'S VOICE
...Tumbas...tumbas...

32 INT. CAR. NIGHT.

Johnny is sitting at the steering wheel pretending that he is driving and the car is moving. Walt is trying to put his arm around Johnny but he squirms away.

JOHNNY
Muy feo. Yo odio los putos. (I don't like queers.)

PEPPER
Mucho maricons y borrachitos en Skidroad . (There are many faggots and drunks on Skidroad.)

WALT
Johnny odio los putos. (Johnny doesn't like putos.
Yo estoy me gusta Johnny. I like Johnny....therefore...)
...por lo tanto...

Walt puts his arm around Johnny again. He squirms away uncomfortably. Johnny climbs out of the car and shuts the door.

JOHNNY
Muy feo!

WALT'S VOICE (echoing)
That's when things start to get weird. The boy doesn't want me to put my arm around him. But Juan, with the idiot grin, pulls out his rubbery cock for me to play with and begins bouncing it up and down invitingly. The other two watch my reaction.

WALT
Yo estoy me gusta Johnny.

WALT'S VOICE
I say I like the boy.

WALT
Muy amorado.

Juan and Pepper are next to eachother in the backseat. They are massaging each other's cocks. Johnny squirms away from Walt. Walt turns and sees Juan and Pepper in the back seat.

WALT'S VOICE
But the boy doesn't want anything to do with me. Suddenly, how weird! I think they are both queers!

Juan and Pepper smile at Walt. The Rambler's engine races.

WALT'S VOICE
I realize Juan and Roberto want me to have sex with them. I decline.

Walt turns around in the front seat.

THE SOUND OF THE RAMBLER'S ENGINE, RACING.

FADE TO BLACK.

CUT TO:

32 MOVING VIEW out the windshield of the car. The streetlights are coming at us FAST! like SCIENCE FICTION hyperspace. And suddenly we are in the Canyon Tunnel. African drums are beating on the radio.

Walt peeks from between the cracks in his fingers covering his eyes.

THE SPEEDOMETER is pegged at ninety-five miles per hour. *Projected onto Walt's face.*

WALT
Slow down!

The look on Johnny's face is pure ecstacy, making the car go down the hill as fast as it can.

Juan and Pepper are in the back LAUGHING.

PEPPER
Delirio!!

Walt attempts to grab the steering wheel, but it is too late for that.

JOHNNY'S FACE. An incredibly beautiful turned on face of an ignorant Mexican teenager.

The RADIO is changing from station to station in the tunnel.

33 SPARKS! The muffler is dragging underneath the car.

The car pulls over to the side of the road in front of the GREEN HOTEL, stopping in a cloud of smoke.

34 INT. CAR. NIGHT. *Rain noise.*

WALT
I love you.

Walt turns to Pepper, (The pimp?)

WALT
Can I sleep with Johnny for $15 (quince) dollars?

PEPPER
Vamos a ver lo. (Let's see it.)

WALT
I wish I had a hundred.

JOHNNY
Me no like him.

Walt flashes the fifteen dollars and puts it back in his pocket.

WALT
Here it is.

PEPPER
No. Doy a me. (No. Give it to me.)

Pepper holds out his hand. He leans over to Johnny and whispers in his ear, keeping his hand held out to Walt.

JOHNNY
(suddenly)
Veinte cinco! ($25)

CLOSE SHOT of Johnny's face as he says this and the CAMERA pulls back over the hood of the car. The RAIN is hitting the hood making that familiar DRUMBEAT.

Walt is looking at Johnny, holding only fifteen dollars.

JOHNNY
Me no like him. Yo venga de cuarto.
No voy a lo. Solo en la cuarto.

(I am not going with him. I'm going alone.)

Johnny thinks for a moment. A frown crosses his face.

JOHNNY
(suddenly)
No.

He gets out of the car.

CLOSE VIEW of a beer bottle dropping from the car onto the sidewalk.

35 EXT. STREET. NIGHT.

MOVING VIEW with Johnny who is walking to the hotel door. AND with the beer bottle, that is rolling within our VIEW along the street.

WALT
Angel face.

PEPPER
Amigo! Quince dollars. Pademas ganar quince dolares. Que bien!

(We can make fifteen dollars. That's good!)

Johnny leans against the hotel door.

Walt gets out of the car and approaches him, holding the money over his head, as a small umbrella.

JOHNNY
Sin valor. (It's not worth it. I
Yo no dormir con putos. don't sleep with putos.)

PEPPER
(getting out of the car.)
Espera Juancito. (Wait.)

Johnny says to Pepper in front of Walt:

JOHNNY
Me no like him.

Juan walks away into the night, whistling.

Johnny opens the door and goes into the hotel. Walt turns to Pepper.

WALT
Let's go to the cuarto. I want to sleep with Johnny.

Pepper grabs Walt's arm and leads him inside.

36 INT. HOTEL. NIGHT.

They walk through a sleepy hallway until they are stopped by a chain-link gate that is locked.

Next to the locked gate is a LADY SMOKING A PIPE, the manager, with a tattoo on her arm in doorway holding shotgun behind Walt and Pepper.

MANAGER
Where are you going?

WALT
Upstairs.

MANAGER
No visitors.

WALT
What! We're not visitors. I'm with him. I'm going upstairs.

She takes a puff on her pipe.

MANAGER
Got a key?

Walt turns to Pepper. He looks through his pockets, pulling them inside out, but there is no key. He shakes his head no. WALT: Come on, where's the key!

The Manager takes the pipe out of her mouth and spits.

MANAGER
Come back at nine.

WALT
We're going upstairs.

MANAGER
No visitors.

WALT
But he lives here.

MANAGER
I'll call the police. Go away.

WALT
Don't you recognize him?

Behind Walt + Pepper the wall is flecked @ buckshot.

37 EXT. HOTEL. NIGHT. Under the hotel sign, Walt and Pepper leave. Walt is fuming and yelling back at the Manager.

WALT
Bitch! Ingrate!

38 INT. HOTEL ROOM. NIGHT.

Johnny tucked safely in bed. He can hear Walt's yelling, echo through the street.

WALT: OAKIE!

39 EXT. STREET. NIGHT.

Walt walks to his car, leaving Pepper behind. Pepper follows him sheepishly, afraid of the gun.

Walt stops and turns around.

WALT
You're locked out too?

Pepper steps closer to Walt. The street noise deadens to silence.

WALT
You can stay at my place. If you want.

40 INT. WALT'S APARTMENT. NIGHT.

Pepper is wet, standing over a desk lamp, looking at the gringo's apartment.

39a EXT. APARTMENT. Walt walks up the front steps, and as he reaches the top, he pauses. Pepper is at the bottom of the steps, in the rain. weighing his possibilities.

Walt motions him to follow.

39b INT. APT. BUILDING.STAIRS. Walt walks in, checks his mail, and walks up the front stairs, Pepper slowly ~~xxxxxx~~ following.

39c INT. HALL Walt walks down the hall, reaches into his pocket for the keys to his room, and turns around.

No Pepper. Walt unlocks the door. Turns around, no Pepper.

Walt starts back down the hall, just as Pepper arrives at the top of the stairs. Walt walks into his apartment.

39d EXT. APARTMENT ROOM. NIGHT. Walt's windows are next to a hillside road. The lights in the apartment blink on. We See Pepper next to Lamp

40 INSIDE, Pepper stands above a table lamp, looking around the gringo's apartment.

Poster Mexico
Poster of Mexico
boils waters lights cig.,
Walt boils water, Pepper lights cig.
Smoke drifts around and doorway corner Walt
looks around corner, Pepper has seated
himself, his back to Walt. (Rosemary's baby)
himself, his back to Walt,

Walt rolls out a sleeping bag on the floor. He walks to the door and opens it.

WALT
I'll be back. I have to work for about an hour.

41 INT. HALLWAY. NIGHT. Walt takes out a mop and pail from a hallway closet. glancing at the closed apt. door.

42 INT. COMMUNAL BATHROOM. NIGHT. Walt switches on a light and begins to mop up.

43 INT. WALT'S APARTMENT. NIGHT.
Pepper opens apt. door to leave, then decides to stay.
Pepper's pants zipper goes down and pants go down, CUT TO:

43a The sleeping bag is pulled up, over Pepper's naked body. Car headlights sweep around the room. OUTSIDE the apartment, climbing up a hillside road is a POLICE CAR, it's radio squawking.

44 INT. HALLWAY. NIGHT. Walt is finished with the mop and the pail and is putting them in the closet.

He walks into his apartment.

45 INT. APARTMENT. NIGHT. WALT GROPES in the dark. He finds the kitchen light. CUT TO:

46 Walt boiling water on the stove. Mexico poster on kitchen wall.

47 He sits in front of a cup of tea watching the steam, but is distracted by Pepper's breathing in the next room.
Teapot screams, Walt takes it off, not to disturb Pepper

48 Walt slips out of his clothes and climbs under the sleeping bag with Pepper.
Extreme close up of Walt's ear, and the camera moves back, through the kitchen where Walt is at the table, into the main room, CLOSER TO PEPPER, and to AN EXTREME CLOSEUP of PEPPER'S MOUTH, breathing, open.

He holds Pepper's body under the sleeping bag.

Pepper turns around facing Walt.

WALT'S VOICE
This is where the bad part begins. Was he trying to punish me? Is it typical Macho sex?

Close on Peppers lips, Walt's ear.

PEPPER
Volver.

WALT'S VOICE
He tells me to turn around. Butt toward him.

Pepper spits into his hand, using the spit on Walt's ass.

close on Pepper's lips and Walt's ear. Pepper spits in hand down to Walt's ass.

WALT'S VOICE
I was told once, saliva is Mexican vaseline. How true.

Pepper's face is pressed against Walt's back, wincing, tongue out, eyes closed.

Walt, however, has a different expression, frowning, eyes wide open, gasping.

WALT
Ow!

Walt squirms away.

WALT
Mas lento. Be slow.

Pepper is beginning to violently bang against Walt. Then he stops and wets his fingers again, tries some more. Follow Spit.

Walt's face:

WALT'S VOICE
He slips away. Tries to penetrate, just about does so but he is too violent and aggressive. The fucker. He bangs against my ass. I am small and never have been entered.

Pepper is grabbing Walt, his face pressed hard against his bare back, bumping against him violently.

Walt, with eyes wide open, not getting off at all.

Walt pushes away and stands up and walks to the bathroom.

49 HE TURNS the bathroom light on, and opens the medicine cabinet. He grabs a jar of vaseline and turns the light off.

50 SLOW MOVING VIEWS of further sex. Walt and Pepper in different positions, Pepper's smile flickering on and off. Pour water on floor for reflections (under a blaring light that over exposes them.)

51 WIDE VIEW of the room. Nothing moves for a second, then Pepper gets up.

PEPPER
Venga tomar agua.

52 INT. BATHROOM Pepper turns on the light, and begins to put on his clothes. He pulls his shirt over his head, and sees Walt's pants hanging on the back of the door. (Our view moves, exposing Walt's pants through bathroom mirror. He searches through the pockets and finds a ten dollar bill. Walt watches Pepper's shadow on wall, from bathroom.

He gets a drink of water, cupping his hands under the faucet, and turns off the light.

CUT TO:

53 CLOSE VIEW. Walt snoring. DAY.

CHAPTER 2

54 INT. KITCHEN, DAY. Through the doorway, in the other room, Walt rolls up the sleeping bag.

55 Walt is leaning against a kitchen cabinet watching a pot of water boil. Poster of Mexico

WALT'S VOICE
He said he needed to tomar aqua. Get some water. Is that when he slips the ten dollar bill from my pants?...

Close of boiling wate. ERASERHEAD

56 INT. READING POETRY IN FRONT OF THE STRONG LIGHT.

WALT
...Or did I lose it? I think he got it. They need money. Johnny and Him. I hope they got it. Though I was upset that I had been fucked, violated and lost the money too. For a few moments, thinking about ~~him~~...

57 INT. STORE. DAY. (The happy face on a lead weight is pulled up a down.)
Walt is accepting old rolls of outdated film and a bashed up camera from two bums (They look Alaskan) in exchange for one bottle of wine. They nod their head yes expectantly.

WALT'S VOICE
..~~in the morning of~~ the Mexicans gloating over having fucked the gringo puto and got his money too. Talking about it and laughing, my ass sore. The more I think about it the more I know I asked for a reckless evening.

The Alaskans nod their head yes and leave the store with the wine.

WALT'S VOICE
Johnny will probably never look at me or talk to me as a friend, he probably wouldn't have in the first place. I had to find out,

WALT'S VOICE(cont'd)
get close to him even if it turned into, shit a bad night.

58 OVERHEAD, God's eye view of Walt's car weaving through the city streets, on a rainy night.

WALT'S VOICE
He said he was going to return to L.A. in fifteen days. As soon as he got the traveling money together. He was only up here because of a drug bust, marijuana, or something like that. He lives with his nine or ten brothers.

CUT TO:

59 VIEW low to the ground of the road on a rainy night.

WALT'S VOICE
Maybe when they are making love they can think about Roberto having fucked me.

Robeto's cock fucks Johnny fucked me.

That's about ~~how~~ as close to Johnny as I'll ever get. Unless I had the money. Roberto's cock. Poor boys never win. Who fucks whom?

60 INT. CAR. NIGHT. RAIN. Walt is driving, searching out the windows.

WALT'S VOICE
Mala noche. Every street Mexican on Sixth will think he can stick it in me. They're wrong, but they never were too smart to begin with. Or they wouldn't be here. Chingalo! My ass is sore, ~~but he didn't break it.~~ It's true I think he tried to use his cock like a weapon on me. Macho fucking prick!

CUT TO: BLACK

61 And a card:

2 Days Later

62 EXT. STREET. DAY.

Bursting with boyish playfulness and affection, Johnny and Pepper are leapfrogging on the sidewalk outside the store window. It is raining.

Johnny is wearing a faded blue denim jacket, with a soft fake wool lining. He wears blue jeans, hanging down over his small sized modish shoes.

Outside the store stand a group of about ten WINOS.

63 INT. STORE. DAY.

Walt is at the cash register, and beyond him, out the window we can see Pepper and Johnny playing on the sidewalk.

Walt notices them out the window and knocks on it to get their attention. Johnny waves hello and points Walt out to Pepper. Walt motions them to come inside

Walt checks his reflection in the glass and brushes his hair back. He leans over to the radio in the store and changes the station from CLASSICAL to HARACHI music.

When Walt looks back out the window, a POLICE CAR has suddenly appeared and the police are questioning Johnny and Pepper. One of the policemen gets out of the car and Johnny and Pepper start to run. The policeman climbs back into the car and they gun off following the boys.

All this to the sound of the grocery and the harachi music.

A DERELICT is pacing the floor in front of the cash register and for most of this scene he has been reciting the same thing over and over again.

DERELICT
Chicken and dumplings and dumplings and dumplings and chicken and dumplings and chicken...

Flies buzz around the microphone.

A clock in back of Walt says 9:30

~~DISSOLVE TO:~~ Quick fade out of sound and image then quick fade up to:

64 CLOSE VIEW The clock reads 11:30

Johnny walks into the store ringing a little bell above the door. (The happy face moved up and down.)

Walt peeks over the sandwich counter, where he is quietly making something.

WALT
Hi! What happened out there? They didn't get you?

Johnny looks around the store, trying to ignore Walt.
Cut closer to Walt, heartbeat sound.

WALT
Can I make you anything? Tienes hambre?

JOHNNY (Walt in foreground, panning with J. as he walks thru store.)
No.

WALT (Heart beating faster)
Yo soy tu amigo. (I am your friend.)

WALT'S VOICE
He reminds me of a shy deer. That kind of gentle animal wariness about him.

WALT (baiting J.)
Tu manejas el carro tiempo? (You want to drive the car sometime?

WALT'S VOICE
My heart goes thump thump. I want to be around him so badly.

Johnny is interested. He leans against the counter and checks Walt out. Walt appears to be out of breath, like he just took a jog around the block. Heart faster.

WALT'S VOICE
God, he's going to break my heart! I know that. But I want to get to know him, be near him.

WALT
The other night was mala. Borracho!

Johnny shrugs. He starts playing with packs of chewing gum.

WALT'S VOICE
Maybe Roberto told him about sleeping with me, maybe he didn't. It doesn't seem to matter.

Walt hands him the sandwich that he was making, and (shines) brushes a nice shiney apple.

JOHNNY
Quanto?

Walt shoos J. away ~~holds up his hands~~. The stuff's free. Johnny runs out with it.

JOHNNY
Yo tengo que voy. Gracias! (I have to go. Thanks!)

WALT (thru the glass window.)
Where is Roberto?

JOHNNY (thru the window.)
Anando.

Heartbeat stops.

65 WALT WRITING at a small desk in his apartment. Night. As he writes a small television's antennae bobbs up and down.

WALT 'S VOICE
Where the fuck is he?? Where is Johnny? I find him tomorrow or I die. It is important.

Walt spills his beer on the paper he is writing on, he picks up the dripping paper and looks at it. He is congested and eyes are running'

WALT 'S VOICE
I am drunk on my ass. If this conitnues I will see a doctor. I have never been this drunk before. What is the problem?

Walt looks off frame cut to:

65a Sound of Walt's apartment but image of Johnny in his run down hotel room, shirt off flexing in the mirror, alone.

65b WALT STUMBLING though his apartment holding the paper in his hand.

WALT 'S VOICE
I have a cold or a virus or something. If this continues I will quit drinking. My nose is plugged.

65c Johnny on the street smoking a cigarette in a dark doorway.

66 INT. BATHROOM NIGHT. Walt is hunched over his toilet. Light reflecting from the water shimmers on his face.

(CAM. ON GROUND. WALT FOLLOW WK FROM BATH DOOR, TO BATH TOILET BOWL, LOOKING UP AT TOILET BOWL, CAM. INSIDE TOILET

WALT'S VOICE
I spit up trying to get rid of the poison. I haven't been this drunk for years.

Quick shot of Johnny.

WALT 'S VOICE
What the fuck is wrong?

67 Walt is sitting in a chair blowing his mose.

WALT'S VOICE
This is very unusual. Extremely unusual. This is silly. There can be no good reason, except a cold or something.

WALT"S VOICE

My nose, sinuses are plugged. How weird, I can't clear my head. I am having troubee breathing. I am functtioning very badly indeed.

68a Johnny alone in cafe.

69 INT. WALT'S KITCHEN. He is trying to make something but just knocking things over and falling down, hurting himself.

WALT'S VOICE

No me gusta Johnny. Any more. It's impossible. It's insane. This particular fantasy will never work out. I should not pursue it any further than I have. Focusing on this niño who doesn't understand me feel comfortable with me, or could ever do so, is crazy and unrealistic. He simply is an image that got stuck in my head.

69a Cut to: Walt's head on floor. Dolly all the way back so his head is far away, the only thing illuminated in the apartment. THEN CUT TO BLACK

70 THURSDAY. Johnny hops and runs across an early morning. 6th street and into the store.

WALT'S VOICE

Hopping delicately, he is like a wild bird for whom I put bread crumbs out on the window sill, or he pecks them...

71 INT. STORE. DAY.

Johnny enters fromm the rain. He is dripping wet. He stands obsequiously in front of the counter. HE IS CARRYING MUNCHACHAS. HE PUTS THEM ON COUNTER

WALT'S VOICE

...from my hand. I feel that kind of tenderness for him.

JOHNNY (kicking counter)
Entonces, a uno le pegue.
(And then I hit one of them...)

WALT'S VOICE
It's only a matter of time. I think they are fucking with the bull. The police. Which also means the Imigration. Johnny tells me what he and Pepper did Saturday night at the Arcade. They got in a fight with the police. Oh, great.

Johnny says Pepper got kicked in the face or something.

WALT
You don't know what you're playing with. The policia. They also mean the Imigration.

Johnny takes a macho stance and holds up his fists for a fight.

JOHNNY
Chingalo a todos. Voy a decir, largate!
(Fuck them! I will say - scram!)

WALT
You don't want to play around with the Imigration. They'll send you back!

Johnny folds his arms and pouts, because Walt is not enjoying his story. He notices out the window, Burroughs and a plain clothes cop hassle a Mexican, ~~then walk into a bar.~~ driving an unmarked car

WALT'S VOICE
I wonder if the police aren't looking for the two of them?

Close view of lightbulb so screen is white, then pull back to scene

71a INT. STORE. DAY. Johnny, not pouting anymore, talking with Walt.

WALT'S VOICE
Johnny wants me to take them and the guns out in the country and shoot the guns.

WALT'S VOICE cont'd
Probably wants to prepare for his big shootout with the police.

I see myself getting stopped with illegal aliens and stolen firearms in the car both. Christ, what a thought. How do I explain it to some redneck sheriff out in Clackamas County?

JOHNNY
Quierres ir de cazeria?

WALT
Do I like to hunt? Si.

JOHNNY
I hunt.

WALT
What do you hunt? Rabbits? Deer? Venados? What kind of animals do you hunt?

JOHNNY
Algunas veces. (Sometimes.)

WALT
Will you write me? When you go? Or can I write you? Escribir?

JOHNNY
Si.

WALT
Do you have an address?

JOHNNY
Si, si.

71b CLOSE VIEW Johnny's hands writing his address in Mexico. On his hand is a temporary tattoo in ball point pen. the name: SISSIE

His tongue is out of his mouth as he writes the address and under the address he adds a little pachuco cross:

Walt holds up a piece of bread and a knife.

Johnny shakes his head yes, behind him, the BLUE UNIFORM of a police officer appears standing with his back to the window at the front of the store.

Walt grabs Johnny's shoulder and ~~leads him to the back of the store, into a back room~~ hides him behind register.

The POLICEMAN enters the store brushing rain from his shoulders.

Walt walks up to the cash register.

Cop shows Walt bites on arm from J.

POLICEMAN
Another crummy day, eh? ~~You seen any illegals around the store?~~

WALT
Just one more crummy day!

71c ~~Johnny stumbles over a box in the back, spilling cans on the floor.~~ Cop leans over counter to show Walt marks on arm, so he almost sees J.

71d The policeman looks to the back of the store. Walt hesitates then calls to Johnny.

WALT
That-a-way, Johnny!

The cop smiles and brushes the rain off his hat. His walkie talkie begins to call him. He picks it off his belt and holds it to his mouth.

POLICEMAN
54...one or two minutes...(hangs it back on his belt.)...gotta go...

He leaves the store. Johnny enters.

Walt smiles.

WALT
Ham and cheeze?

Johnny shakes his head yes.

CUT TO:

72 INT. STORE. DAY.

Johnny and Pepper horsing around in front of the cash register. Johnny is taking Pepper's rattail comb from his pocket and playing keep-away, holding a sandwich in the other hand.

WALT'S VOICE
Roberto never acknowleges the fuck of the night before. It is as though it never happened. Johnny has two tiny pimples (?) zits. From bad food.

WALT hippie cowboy flowery
How nice your new shirt looks on you Johnny. Hermoso.

Walt reaches over the counter and feels the fabric.

WALT'S VOICE
They steal - the Mexicans - shirts, pants, whatever and sell it. Roberto is wearing a new shirt, too, and Johnny's faded denim jacket! That's how close they are. I will never get between these boys. And I really don't want to, anymore.

73 INT. POETRY READING. NIGHT. Walt squints in the light.

WALT
It is sweet and sad and gone, them living hand-to-mouth on the street sleeping in sleazy rundown bedrooms of cheap hotels.

WALT cont'd
Tight. Always walking together, setting up tricks, deals, hustling, surviving close in love with each other like brother lovers. Carnales. Always stolling up and down the streets together.

74 WALT IN THE STORE. DAY. He is watching Johnny talking to one of the bums. He can see that they are talking about a gun. *Walt's face on side of frame as he observes.*

WALT'S VOICE
And I hate it because something bad will break it up. The cops. Jail. Violence. Boredom. Theft. Hanging out on the street it can't go on forever. But what can or does, anyhow? Johnny mentions to one of the Greeks in the store he has a gun for sale. A .38 There it is -- the possible destructive act of their relationship. That gun is extremely illegal. Hot. You can bet your ass on that.

Johnny has pulled the gun out of his pants, or coat where he has it wrapped in a bandana, and hidden.

Johnny turns to Walt.

JOHNNY
Su auto fijo? (Is your car fixed?)

Walt doesn't answer.

JOHNNY *(pestering)*
Mannejas el carro? (Drive the car?)

WALT
Maybe later.

JOHNNY
Yo quiero volver. (I will come back.)

74a DISSOLVE TO: Walt in the store. He hears honking. Looks out the window. Johnny is bouncing up and down in the drivers seat of his car and has Pepper locked out, teasing him.

75 Walt is driving. He grabs the wheel with one hand and points out the window at the passing countryside.

JOHNNY
Es bello
en las moñtanas.
Papas y yo somos
de Tijuana.

(It is pretty in the mountains. Pepper and I are from Tijuana.)

WALT
Estan las moñtanas es
esto en Tijuana?

(Are the mountains like this in Tijuana?)

JOHNNY
Las moñtanas son
bellisimas alla.

(The mountains are beautiful there.)

76 EXT. THE ROAD, and the mountains.

77 INT. CAR. DAY.Walt reaches over and touches a tiny gold chain with a cross that his hanging on Johnny's neck.

WALT
La novia? Your girlfriend?

Johnny only smiles and takes Walt's hand playfully from around his neck. He smiles at Chato, a friend in the back who is along for the ride.

JOHNNY (taunting)
Papas es un animal.
Verdad?

(Pepper is an animal, isn't he?)

WALT
Pepper was un bruto the other night.

JOHNNY
Papas sueña de ti. (Pepper has dreams about you.)

WALT
Are you jealous? Celoso?

Johnny stops smiling. He folds his arms.

JOHNNY
Impossible.

WALT
Yo soy tu amigo.
Compadezco contigo.
Es verdad.

(I am your friend. I sympathize with you. I really do.)

JOHNNY
No tenemos bastante dinero
para dormir en el hotel.
Tres dolares.

(We haven't got enough money to sleep in the hotel. Three dollars.)

~~CUT TO:~~ DISSOLVE TO:

78 Walt in the front seat of the car. He moves over with one hand on the wheel, and has Johnny climb over the seat and slide under without stopping the car.

A smile breaks over Johnny's face like a wave.

79 OVERHEAD VIEW of the Columbia River Valley. The little car winding it's way up the OLD ROAD.

80 INT. CAR. CHATO, a friend who is along sitting in the back seat next to silent Pepper, is rolling joints.

WALT
Johnny, keep the car in low. I want to go slow around the curves.

But Johnny only laughs.

Angry, Walt grabs the keys from the ignition and the engine dies.

Johnny is forced to pull the car over to the side of the road. Driving until the car comes to complete stop.

81 EXT. CAR. Johnny hops out of the car. He slams the door. Johnny is very angry with Walt, but his dependance on him is obvious, when he is angry, because he wants to run away but has nowhere to run.

82 INT. CAR. DAY. With his arms crossed, sitting in the back seat.

WALT
You can drive again in a few minutes, but I don't want you to kill me.

Chato is agreeing now sitting in the front seat.

Johnny turns away from them all and pouts, looking out the window. Fogging the window and drawing the cross, Hiding from Walt, who moves the rear view mirror so he can see J. better. He can't tell what he is doing - (drawing a funny pic of Walt and laughing) WALT: What are you doing? J: NADA! turns around, smiles and continues the drawing.

83 EXT. CASCADE. DAY.

Walt's hands cup a drink of water at a small falls.

WALT
Que bonita.

All of them run up a trail, like school kids.

84 EXT. GORGE. DAY.

Walt's car approaches Multnomah falls

85 EXT. THE FALLS. DAY. A spray is blowing off the main pool like a storm.

White water is spilling over the lip of rock cliffs, waterfalls like rain and clouds.

Pepper and Johnny stare silently, engrossed in it.

There are OTHERS that are near the bottom of the falls, tourists with cameras.

JOHNNY
Escalon!

He is running up to a trail

Walt and Chato and Pepper follow.

86 INT. WOODS. DAY. Johnny is running ahead of the others, cutting off the trail, and climbing up the hill more directly, over tree trunks and rocks, disappearing from the rest of them.

Walt tries to see where he has gone through the trees that are too numerous to see through.

Pepper and Chato are dumbfounded by the large trees and follow Walt closely.

They come to an outlook, where they can see millions of drops of water falling 800 feet to the bottom.

87 Walt is walking in the woods. Pepper and Chato follow.

WALT
Johnny!

They all stop to look and listen. Chato playfully dangles the ghetto blaster off the cliff.

Walt: NO, no! It might hit someone.

They climb further. Heading off the trail. Pepper and Chato laughing at Walt.

88 WALT LEADING THE WAY, off the trail, stuck on a slippery muddy, rotten rock cliff. Pepper and Chato trying to faithfully follow, but they are stuck.

Walt is forced to take off his shoes and dig into the muddy side of the cliff with his toes, grabbing for life to the cliff. Pepper's brown cow face and eyes looking vacantly up at him for direction.

Pebbles kick free beneath Walt's scrambling.

He peeks over the edge of the cliff, we can only see his head.

WALT
Go back, no es possible! Volver!

Chato and Pepper slowly climb back the way they came.

WALT'S VIEW of them climbing back.

WALT'S VOICE
What if one of them should carelessly fall or be injured?

89 WALT'S IMAGINATION. DAY. Chato falling off the side of the cliff!!! With the ghetto Blaster flying out of his hands and sailing down with him 800 feet, with the falls.

WALT'S VOICE
Or killed, on this hiking trip??

90 A CROWD of PEOPLE at the bottom of the falls, in a circle surrounding the dead Mexican. Walt is among them.

WALT'S VOICE
Who would care about a dead young wetback? He shouldn't have been this far north anyway, hiking in our forests. He has no business doing that!

91 Walt looking down at the boys climbing up the trail, Chato and Pepper.

WALT'S VOICE
My conscience would bleed for years.

92 EXT. TOP OF FALLS. DAY.

Walt and Pepper and Chato reach the top and look down.

WALT
Where's Johnny? We could see him climbing off the trail. There is no place for him to go. Except back downward. He couldn't possibly have fallen.

They all yell for Johnny, their voices echoing off the gorge walls. Pepper leans over the edge and looks down, but loses his balance. Walt's hand grabs his shoulder and pulls him back. Walt points to a southernly white capped mountain. EAST, WEST, NORTH, SOUTH. Pepper sees a train coming from the South.

93 WALT AND PEPPER AND CHATO running down the trail. Pepper passes Walt going much faster.

Walt grabs on to him as he passes.

PEPPER
Vamanos!

WALT'S VOICE
A funny guy. Though, he does joke with Johnny and the other Mexicans. It's difficult for me to be affectionate with him in public.

94 EXT. BOTTOM OF FALLS amidst tourists. Walt puts his arm around Pepper, as they walk to the car where sit Johnny and Chato.

WALT'S VOICE
He worries about what the others think.

Pepper pushes Walt's arm from around his shoulders.

WALT'S VOICE
Not a macho thing to have someone do to you, simply and arm across the shoulder or holding of hands.

CLOSE VIEW moving in on JOHNNY'S FACE. He is sitting at the wheel and wants to drive.

95 EXT. FREEWAY. DAY.

A COP CAR cruising next to Walt's car and the police looking in the windows as much as they can at 55 miles an hour.

Johnny is driving. They are scrutinized by the police for what seems like an eternity.
Walt gulps and looks straight ahead. But the cops pull away and drive off an exit ramp.

96 CLOSE VIEW the speedometer is nearing 80 miles an hour.

JOHNNY: (MOCKING) La policia la policia Ta dondo can

WALT
Johnny! Driving is not a game for children. It is serious. The police will pick you up.

From the back seat Chato pipes up:

CHATO
No es juego para niños. Mas despacio! (It is not a game for children, slow down.)

Johnny and Pepper together laugh at Chato and Walt's reactions.

C.U.: tire on curb

He runs the car up on the curb on the side of the freeway startling both Walt and Chato.

WALT
Stop! Was that a joke? Or are you being careless?

CHATO
Idiota! Niño.

Johnny laughs devilishly.

WALT
I am going to drive now!

He doesn't pull over.

WALT and CHATO shouting:
Stop! SLOW DOWN! NINO! PUTO!

They cross over the Burnside Bridge and stop for a red light.

Walt reaches over and grabs the keys from the ignition and in the middle of traffic Walt gets out and has to pull Johnny out of the driver's seat, Chato helping, push him out the door, Johnny giggling.

97 EXT. STORE. DAY.

The kids get out of the car and walk away.

WALT
What bad manners you have, Johnny!

— New scene in tall grass. Walt makes a pass @ Johnny.

WALT: I love you, I love you, I love you.
JOHN: No, NO, NO.

Johnny stops and turns around. He has dimples that come out as he smiles.

WALT
Sit and talk with me.

JOHNNY
Que son "manneras"?

WALT
Manners. Graciousness. Politeness.

JOHNNY
Dume dos dolares para un hamburger. (Give me two dollars for a hamburger.)

WALT
No.

JOHNNY
Tengo much hambre! (I'm very hungry!)

WALT
I don't have it.

Johnny reaches into Walt's pocket, Walt pushes his hand away. They playfully spar and wrestle.

WALT
No. No dinero. I'm not going to give it to you. I have better friends to give it to.

Johnny pretends that he is dying of hunger in front of Walt who only laughs.

JOHNNY
Walt! Tengo tanto hambre que duele. Mue feo! (Walt. I am so hungry, it hurts!

Johnny on his back falls hard on his face

Walt stands and throws two dollars on the ground. Johnny snatches them up and stops the act and runs off to the Arcade, without saying thank you.

JOHNNY
You know. You ought to get yourself a girl.

WALT
What! These guys are incorrigible! And utterly ungrateful. And Johnny will...

never ever let me get in the sack with him. Goddamnit!! A gringo just hasn't a chance of a snowball in hell against the brown people of the mundo!

97a - J hustles girl in arcade.

98 INT. STORE NITE. Johnny enters. He walks to the pie rack and takes two pies. Walt notices a bulge in Johnny's pants. A gun! Johnny takes the pies to Walt.

WALT
I think you should get rid of that gun. You can't carry it around like that! What are you going to prove? Sell it. It will only get you into trouble.

Johnny ignores him. He holds up the pies, how much? Walt looks around the store and shoos Johnny away not accepting his money for the pies.

CUT TO: BLACK

99 JOHNNY with his gun at a party in one of the hotel rooms, mostly macho Mexican boys his age. He pulls out his gun and waves it around. Others grab it and wrestle it, pretending to be shooting one another and dying. All the while their ghetto blasters playing a harachi song.

100 A car's engine races. OVERHEAD VIEW of Walt's car winding down city streets.

101 LOW VIEW of the street coming at us in the rain.

102 INT. CAR NIGHT. Walt driving, searching. A lonely piano on his radio.

WALT'S VOICE
I want that boy. Fuck! Fuck! Drunk out of my mind. Looking into every sleazy hotel, where is he? I can't find him. I just want to see him is all, and know he is there.

103 INT. HOTEL ROOM NIGHT. A closed door. A knock comes on the door. Harachi music is playing.

WALT'S VOICE
The plan is simple. I go to his room at midnight.

Johnny opens the door. Walt is standing in a smokey hallway. One of the boys in the party hides the gun.

WALT'S VOICE
He opens the door, sees that I want to see him that badly.

Walt lays down on the floor like a dog at Johnny's feet.

WALT'S VOICE
And I lay down at his feet like a dog. Or rather at the feet of Roberto and him.

Roberto is watching Johnny and Walt. Johnny taunts Walt, making animal noises: All the others laugh at him.

JOHNNY
Woof! Arf!!

DISSOLVE TO:

104 THE SAME SCENE. LATER. Pepper and Johnny have lost interest and are watching a television. WALT'S TELEVISION.

WALT'S VOICE
And. And. After an hour or so, when none of us knows any longer what to do. I get up and leave.

Walt gets up from his fetal position and walks out the door.

105 INT. CAR. NIGHT.

Walt is driving. Sweating. Double exposure of map with animated line travelling the streets.

WALT'S VOICE
My point is being made. That I want to see him badly. Right? That must mean something. How many gringos have acted that dramatically toward him ever?

106 WALT STOPS THE CAR in front of the Green Hotel.

WALT'S VOICE
Whether he could respond in any meaningful way doesn't matter.

107 WALT walks insistently into the hotel and past the desk through the chain-link door. African drums beating.

WALT'S VOICE
He would think of it as a dramatic macho act.

It is dark in the stairwell and for a moment our VIEW is BLACK and filled with only the sound of WALT'S FOOTSTEPS.

WALT'S VOICE
Besides, I was overcome with this compulsion to be with him. Why not? I am tired of beating about his bush and blabbing to everyone but him how infatuated I am with him.

Walt has arrived at ROOM 18. He pauses. Then he knocks.

There is no answer.

108 ON THE OTHER SIDE OF THE DOOR an entire Vietnamese family is huddled, afraid to answer.

109 Walt can hear them inside. He knocks once more, then walks back down the hall.

110 EXT. BUILDING. NIGHT. Walt walks around the side of the hotel to the alley.

Vietnamese family opens door, but there is no one.

111 WALT finds a fire escape in the alley. It is dripping wet. He looks up at it. It leads to an illuminated window: Room 18. He puts his beer in the pocket of his jacket.

He hoists himself up on the fire escape with some ease.

His beer is slowly working it's way out of his pocket as he climbs up the metal stairway.

112 Walt swings up to the second floor and the beer falls out his pocket, smashing in the alley.

LIGHTS blink on in neighboring apartments. A DOG BARKS.

113 EXT. WINDOW. NIGHT.

Walt looks down. He is three floors up. He grabs the rail tightly, reaches over to the window and KNOCKS.

114 INSIDE THE ROOM the Vietnamese family, concerned about the door, and have opened it, are now being approached from the other side of the room.

They immediately shut the door and huddle together. The Mother has a long carving knife that she intends to use as a weapon.

115 WALT ON THE FIRE ESCAPE.

Shadows scramble on the other side of the window. Vietnamese voices jabber.

The window raises and the Vietnamese family is shouting and pointing at him. The Mother flashes her knife.

Walt holds his hands in the air. HE HAS MADE A MISTAKE.

The Vietnamese do not understand.

He almost falls as he is apologising.

WALT
No! I'm not the IMIGRATION! No es!

116 INT. HALLWAY. NIGHT.

The Oakie Manager is thundering down the hallway, through the apartment and leans out the window.

OUTSIDE:

MANAGER
What the hell are you doing out there!

WALT
A mistake! Do you remember me from the store?

MANAGER
Get off there!

Walt hurries down the fire escape.

WALT
Sure, I'm getting down, I'm leaving.

117 INT. HALLWAY. NIGHT. Walt is walking to the apartment again.

He stops in the hallway and talks with a MAN shining GOLD TEETH and checking all the commotion.

WALT
I'm looking for a friend who was in room eighteen.

CHAPTER 5

MAN
He. One boy, moved out this morning.

WALT
Oh, no.

A head is peeking out from room eighteen and then retreats back in and slams the door.

Walt stares at the man's shiney GOLD TEETH.

WALT'S VOICE
Do they know I am here because I am in love with the boy? Why would a gringo be here, and who would he be looking for? A junk dealer, a whore, a queer?

118a WALT DRIVING IN HIS CAR. NIGHT. Light wipes across his face. Then darkness.

WALT'S VOICE
At least I tried...

118b INT. BAR. NIGHT. Walt is sitting with a friend having a beer.

WALT'S VOICE
I go to the Grecian Gardens, raving, and have a couple of beers, telling my ole buddy George the impossibilities of love.

Johnny gone

FADE OUT.

118c FADE UP- INT. STORE. DAY.

Walt is behind the counter, talking with Pepper and Johnny.

WALT'S VOICE
The next day the Two come into the store, I am sure oblivious of my search for them the night before. I won't tell them if you won't.

A bunch of winos interrupt them, pounding on the counter, waiting for Walt to hand them their liquor.

Walt does the honors. The clock behind him reads 2:30

DISSOLVE TO:

X - Scene where Burroughs chases kid on stolen motorcycle. Other kids decadasically line up on side wall to watch.

118d THE CLOCK (CLOSE VIEW) READS: 5:00 There are twice as many customers.

CUSTOMER (a wino)
Cigarettes.

Walt throws a red pack of Pall Malls on the counter and we see the logo: Wherever Particular People Congregate. Burroughs walks into the store and suspiciously walks through it, not saying anything to Walt. Just checking things out, as Walt takes care of the customers.

WINO
There's a guy outside there, with kinda twitchy eyes. Said he's going deer huntin' in an hour or so. It's going to be pretty dark out there for that. Oh, there he is. (addresses Burroughs) It's goin' ta be pretty dark...

Some money that walt accepts is stickey and gooey.

Walt brings the money over to the sink to wash it off,

A wino has taken a bunch of firecrackers out of his pocket and he wants to pay with them.

WALT
I can't take these. They aren't worth anything.

WINO
Blow somepin' up.

Walt good naturedly lets him go with the wine.

A female wino puts down three blocks of cheese and a bottle of chocolate Ex-Lax. She takes a while, finding coins in different pockets, adding it up again and again, slowly.

LT. BURROUGHS (shows badge)
Hi. I'm with the Immigration Department. We have a pretty good idea that, being in this store and all, you regularly come in contact with the kind of people that I'm looking for.

WALT
Could be. I don't know.

BURROUGHS
I've gotta warn you.

Burroughs finds a flyer in his breast pocket.

WALT
Do you want anything?

BURROUGHS (hands Walt the flyer)
Just to warn you. They can stoop to anything.

WALT
O.K. Sure.

BURROUGHS
You don't know any of them by their names, do you?

Walt looks at the flyer.

WALT
I don't know any names, mister. This is a skid row grocery. A lot of kinds of people come in and out of here. (he points to the men hanging around) There're no names.

BURROUGHS
Please, just be careful, and if you need any help, there's a number on that piece of paper.

DISSOLVE TO:

INSTEAD OF THIS BURROUGHS TAKES ON CLIP SIMPLY INVENTORY BOARD

119 EXT. STORE. NIGHT. RAIN.

Walt turns off the light and locks the front door. He pauses and looks up and down the street for his friends.

CUT TO: BLACK

120 CARD:

Tuesday

121 THE ROAD COMING AT US. DAY.

122 INT. CAR. Walt is driving and searching.

123 THE CAR IS PARKED in front of the Arcade. Walt gets out and walks to the window of the Arcade, not wanting to go inside.

He walks back to the car. But there's the plain clothes cop. The imigration officer Burroughs. Walt tries to ignore him.

124 Walt driving in the car. (Radio playing Can't Find My Way Home)

WALT'S VOICE
Ambiguity again. Driving around in circles looking for them. Back and forth between the Arcade and Burnside. Looking

WALT'S VOICE cont'd
for them. What a sleazy fucking trip. For them, for me. What the fuck are they doing? What do they intend to pick up? What action? What life? What goings on? Christ I thought I was past this stage with them.

125 INT. READING POETRY. NIGHT.

WALT
Saturday and Sunday we were so close, and then it's all over. Sort of. I thought maybe the boy was really beginning to like me. I guess not. I don't know. Another fantasy. Maybe we can't communicate past a certain point.

DISSOLVE TO:

126 INT. WALT'S CAR. DAY.

WALT'S VOICE
But why do I want to be his friend, lover so badly?

127 THE CAR is parked on the side of the street. It is raining. DAYTIME.

Pepper and Walt see each other through the windshield. Pepper is standing in a doorway, out of the rain.

WALT'S VOICE
They saw me today. They saw my car. They saw I was following them - almost. They sensed that.

Pepper walks across the street and sticks his head in the window.

PEPPER
Estas tu ir a trabajo? (Are you going to work?)

WALT

No.

PEPPER

Yo estoy venga pa aca. (I'm going this way.)

He walks away indifferently. He meets another Mexican in the middle of the block who has a girl on his arm, and they walk on.

128 WALT DRIVING. DAY.

129 EXT. ARCADE. DAY.

Walt pulls his car in front. He gets out and looks in the window of the Arcade. The proprietor gives him an awkward look. Walt starts to go in then stops. Oops!!

130 EXT. ARCADE. DAY. There's Pepper standing in front with his glasses on. Walt retreats to his car and gets in and drives off.

WALT'S VOICE

Totally mortified I drive off in a hurry. What an inept day. If this continues, I will never see these guys again. They have got to make the next overture. They must have seen me stalking them today. They must have.

131 THE ROAD PEELING AT US. NIGHT. RAIN.

WALT'S VOICE

Fuck it! Do I need them that badly??? Am I that desperate?...

132 WALT lies down in bed. NIGHT. Just head resting on his pillow.

WALT

Of course I am.

DISSOLVE TO:

132a NEWSPAPER HEADLINES spinning at us from out of an old 1930's movie:

TRANSIENT GUILTY OF MURDER!

And the article crawls across the screen:

WALT'S VOICE
A Circuit Court Jury in Portland unanimously convicted 22 year old Armando Zamora Flores, a transient, of murder and first degree robbery in the slaying of William Summersett, 53, of 1543 Bidwell St....

DISSOLVE TO:

132b WALT holding a paper on the street. DAY.

He is reading the article to Johnny and Pepper, who are only halfway listening. Johnny drinking a coke and spitting. Pepper fixing his radio.

WALT
Flores, through a Spanish-speaking interpreter, maintained that he thought they were going to another tavern but went instead to Summersette's house. There he said the man made homosexual advances toward him and, when he refused, came at him with a knife. They struggled, Flores said, and he stabbed Summersett.

What if he's telling the truth? That some sex starved queer rapo wanted his virgin bod.

For the most part, Johnny and Pepper don't understand and don't care.

WALT
Doesn't anyone give a shit? Nope.

WALT cont'd
Doesn't anyone see the sadness of it all?
Nope.

CUT TO: BLACK

CARD:

Saturday

Kids lined up outside of car @ 18 F.P.S. waving at camera. They get in car. Cut to them waving from inside car. cut back to outside of them waving.

CUT TO:

132c EXT. STREET. DAY. RAIN. Home movies. although there is dialogue, the next three pages to be done in traditional home movie style.

Walt is on the street, taking pictures with his camera.

CLOSE VIEW of the CAMERA, Walt focusing it. VIEW through the VIEWFINDER of his subject: JOHNNY

Johnny poses, macho, for the camera. With shirt off

Pepper arrives with his Ghetto Blaster. They pose together, arm in arm.

Pepper takes pictures of Johnny and Walt. The Viewfinder is shaking. He is afraid of the camera.

WALT
Don't be scared of it. It won't hurt you.

His hands are shaking. He is putting his finger in front of the lens.

JOHNNY
Manejas el carro? (I will sleep with you if you take us to the country)

PEPPER
Skyline?

Walt is interested.

Lolita view of car gunning down road.

132d GOD'S VIEW of the car weaving on curvey roads in the country. IT IS SUNNY.

132e INT. CAR. DAY. Pepper, Johnny and Walt driving.

WALT'S VOICE
My luck has really come across. I finally get to be close to Johnny up close. No fantasies. Really touching and seeing him close.

WALT
(concerned about a corner)
Drive carefully, Johnny!

This stops Johnny's speech. He takes offense at Walt's comment.

JOHNNY
Yo estoy! (I am!)

WALT
(taking offense at Johnny taking offense)
Esta uno camino ser-
pentino y peligroso! (This is a curvey and dangerous road!)

JOHNNY
Yo se! (I know!)

Pepper giggles in the back seat. He takes out a pie from his jacket and unwraps it.

WALT
Pull the car over. I want to drive.

Pepper throws the wrapper out the window.

132f EXT. ROAD. The wrapper flies down the white lines. And the car skids sideways to a stop.

132g INT. CAR.

PEPPER
Walt! Juancito guio el carro en L.A. por once meses, no te preocupes, el es un buen conductor. (Walt! Johnny drove a car in L.A. for eleven months. Don't worry he's a good driver.)

CLOSE VIEW as Johnny's hands rip the keys from the ignition

From the back seat, we see Walt watch Johnny jump out the driver's seat.

132h EXT. ROAD Dolly forward in a low view as Johnny runs down the center of the road.

INT. CAR. DAY. Walt scoots across the bench seat and chases Johnny.

EXT. ROAD. DAY. Walt running after Johnny who is dangling the keys playfully as he runs.

Walt is tiring as he tries to keep up. Getting more angry.

Johnny slows down to let Walt catch up to him, then quickly runs away teasing him. Holding the keys just barely within Walt's reach.

Johnny has circled around and is back at the car. He hops in and locks the doors and starts the car. Walt stands outside the car helpless. Johnny laughing. Pepper putting up with the whole episode.

Johnny drives away, leaving Walt alone on the roadside.

WALT
Oh, great.

Walt watches as the car makes a long circle, just barely within sight a mile or two away, and finally comes back to him.

Johnny opens the door, angrily letting Walt back into the car.

132i INT. CAR. Walt starts off. Johnny is pouting. Opens window and lets wind brush hair.

DISSOLVE TO:

132j VIEW out the front of WALT'S CAR as they are driving into the setting sun.

Walt and Johnny are in the front seat, squinting into the heavy sunlight.

WALT
We are heading West. Toward the Pacific Ocean.

Johnny isn't listening. He is pointing to a freight train out the window on the horizon.
Walt looks over his shoulder at Pancho, another Mexican who is along for the ride. Then looks back at the road.

WALT'S VOICE
We couldn't find Pepper this time! So another Mexican is along. Johnny never, never will go anywhere with me alone. I find that sad and absurd. But it is part of the game he and I play, in having a relationship at all. I don't take it personally. He feels more comfortable surrounded by his friends.

132k WALT'S CAR at the SKYLINE DRIVE IN. They are eating hamburgers in the car. Johnny and Walt are playing around. Walt puts his hand on Johnny's leg, and Johnny squirms away, or SCREAMS loudly, thoroughly enjoying the ritual.

JOHNNY
Me no like!!

Pancho does not understand at all.

1321 INT. CAR. NIGHT.

Johnny is driving. Walt is looking at his face as the headlights from oncoming cars alter his expression from a smile to a frown

Then suddenly Walt reaches over and grabs the steering wheel, and an oncoming car passes, blaring it's horn.

132m INT. STORE. DAY. Johnny is looking at photographs of him on the street. 50e

WALT'S VOICE
I don't want to interfere with their lives. If these two friends are happy, that's the way it should be. A gringo like me has an easy life. A privaleged life. Just because I see someone attractive, like Johnny doesn't mean I should be able to have him. Buy him, or whatever. Because he's hungry. On the street. Desperate. And good looking.

That wasn't my intention exactly, but it could be misunderstood that way.

JOHNNY
Tener permiso yo envian una a me familia?

(May I send one to my family?)

WALT
Si! Si!

With a ham sandwich and a photograph in his hand, Johnny leaves the store.

DISSOLVE TO:

132n LATER THAT DAY. Johnny re-enters the store. He walks up to Walt who is handling a customer. He is strangely bundled up in a scarf sunglasses and funny hat.

JOHNNY
(interrupting)
Tienes una navaja y una bolsa de papel grande?

(Do you have a razor and a large paper bag?)

WALT
What?

Johnny points to the paper bags behind the counter.

JOHNNY
Una bolsa de papel!

He sees them behind the counter and grabs one for himself. Then he walks out the store.

132o EXT. CITY STREETS. DAY. One of Johnny and Pepper's friends has stolen a motorcycle and is buzzing around town on it, doing dangerous tricks, showing off for Johnny and Pepper, buzzing pedestrians and cutting in front of cars. BURROUGHS, parked in his car, sees this and chases him around, but can't catch up, the motorcycle being able to cut through parking lots and the like, Johnny and Pepper and Johnny's girlfriend cheer from the sidelines as their FRIEND fools the LIEUTENANT.

THE FRIEND gets away, and Burroughs gives up, and parks on the side of the street.

FADE TO BLACK.

FADE UP:

133 BURROUGHS. Parked in his car on Burnside.

INT. CAR. DAY. Burroughs is taking it easy in the car. He sees, in his rear view mirror, Johnny with a thirteen year old teenybopper and Juan. Hustling her, or something. He starts the car and circles the block.

134 THE COP'S CAR coming around the block from behind Johnny and the teenybopper.

135 OUT THE CAR'S WINDOW, MOVING, Johnny rounds the corner first almost as if looking for Burroughs, then dodges back around the corner when he sees the car (us) and confused, walks away from the approaching car.

As we come around the corner, Johnny is walking into a door, the DROP-IN Center. *Boy on motorcycle drifts by.*

Cop speeds up, driving on. He pulls a three point turn and goes the other way. Stopping across from the Drop-in Center.

Johnny and Juan come out of the Center and walk in front of Burroughs' car, as Burroughs hides behind his sunglasses inspecting the two as they walk by self conciously.

Burroughs' car door opens. They stop in their tracks and watch him get out of the car.

BURROUGHS
Hey, you two...

They don't wait for anything else. They take off running.

Burroughs starts to run after them, leaving his car, then stops and turns back, gets in the car and drives after them.

136 EXT. STREET. DAY. Burroughs' car coming around a corner almost on two wheels, overpowered by it's oversized engine.

Johnny and Juan are running from the car in the foreground and systematically split up going different directions.

137 Johnny runs down an ALLEY and jumps over our view as we cut to a reverse angle, to watch him run to an end of a cul-de-sac. The friend on the motorcycle rides by.

Burroughs' car is following very close behind dangerously driving fast down the seven foot wide alleyway. Boy on motorcycle rides by observing action.
Overhead view of Lt. Burroughs' car gaining on Johnny incredibly, until it looks like he is going to run him down, then:

CUT TO Johnny vaulting over the impasse at the end of the alley. and Burroughs' car runs into the wall. Burroughs jumps out and quickly follows Johnny over the wall.
Walt saves him in his car.

138 EXT. STREET. DAY. Johnny running full bore. Burroughs is close behind. A Mexican on the side of the street, languidly finished eating a plum, lets the pit roll out onto the sidewalk.

Burroughs' hard shoes skid on the plum pit and he lands on his hands sending loose change and keys skiddling across the cement sidewalk.

Johnny disappears around a corner. Johnny running away, running into; surprised!:

139 INT. DRACULA MOVIE.

A HIDEOUS SCREAM that jolts us out of our seats and a bloody face with fangs fills the screen.

Johnny and Pepper and Walt are all hanging on to each other frightened by the movie.

Johnny realizes that he is holding on to Walt's arm, and so moves over to Pepper's side, then he decides to leave and walks up the aisle.

A paper bag hits Walt on the back of the head. Interrupted, he tries to see in the darkness, who threw the bag?

Johnny is sitting like an angel, two rows in back of them, his hands folded.

They resume watching the movie, and suddenly: JOHNNY SCREAMS! trying to scare Walt and Pepper.

Walt and Pepper turn around in their seats, and see Johnny sitting there like an angel, smoking a cigarette.

Walt finds the paper bag and throws it at Johnny. It bounces off his chest, but he doesn't move a muscle, as though he didn't feel it.

BUT, an usher flicks on a flashlight and orders them all to leave.

140 INT. CAR. NIGHT. Cruising the city streets. Johnny is driving.

JOHNNY
Mira, es ella! Es ella, verdad?

141 SHOT: A young girl with bleached blond hair wearing a fake white stole standing on the street corner.

PEPPER'S VOICE
Si...es ella.

Johnny hurries out of the car. Walt is amused and disappointed at the same time.

142 EXT. STREET. NIGHT. Johnny hurries across traffic and walks up to the girl, showing her something. He is really getting a charge out of her. She is about his age.

Walt watches from his car. Pepper gets out of the back.

They all walk into the Arcade. Pepper waves to Walt.

Walt waves back, but stays in the car.

DISSOLVE TO:

143 INT. CAR. NITE. Walt asleep in the car. He is awakened by Johnny opening the drivers door.

They want to bring the girl for a ride.

he shows her their gun.

143A INT. CAR. NIGHT. Walt is driving. Johnny is making out with the girl in the back seat. He shows her his gun. He has sex with her in the back seat keeping an eye on Walt's reaction.

143B EXT. ARCADE. NIGHT.RAIN. Johnny pulls over in front of the Arcade. Johnny and his girlfriend hop out of the car

and light a joint. Walt opens his wallet and hands Pepper two dollars.

WALT
I will see you tomorrow when I work.

Johnny and his girlfriend walk into the Arcade. Walt drives away alone. Pepper begins to follow Johnny and the girl but Johnny spins around and hisses him away. Pepper doesn't want to leave. Johnny gives him his gun, and sends him away.

143C INT. ARCADE. NIGHT. Johnny and his girl walk in the front door oblivious to a POLICEMAN and a plain clothes cop, BURROUGHS, standing right at the door.

The police smell the joint they are smoking as they walk by.

They walk up behind Johnny and the girl and drag them out of the place, kicking and screaming. The girl uses her purse as a weapon.

143D EXT. ARCADE. NIGHT.

The cops try dragging Johnny to an unmarked car. The girl is still hitting them with her purse and now has begun kicking them too. They push her away. Johnny attempts to use kung-fu on them awkwardly. Burroughs opens the back door of the car. Johnny punches him in the stomach and almost wrestles free.

143E PEPPER on a street corner, under a streetlight in the mist.

143F WALT DRIVING. NIGHT.

The steering wheel is sticky from Johnny's hands. Walt finds a rag and wipes off whatever it is, smelling the stickiness on his hands.

CUT TO BLACK.

CHAPTER 4

[43G] INT. STORE. DAY. RAIN. (The happy face on the lead weight moves)

Pepper is standing in front of the cash register. He is shivering, and he has no coat. He is holding a cooking pot.

WALT
(incredulous)
Will he come back and get you?

PEPPER
No se.

WALT (concerned)
Where did they go?

PEPPER
No se. Maybe Ee-da-ho.

WALT
What the fuck are you going to do?

PEPPER
I get work in March.

WALT
What until then?

PEPPER
(shrugs)
Johnny comes back.

WALT (alarmed)
You sure? I can't believe that they left you here. He'd better come back or I'll die.

Walt hands Pepper a steaming cup of coffee and covers him with his jacket.

PEPPER
Juancito y yo nos criamos junto. He conoudo a Juancito toda me vida, desde que jueramas niños. El volvera!

(Johnny and I grew up together. I have known Johnny all my life, since we were kids. He'll come back. He'll come back.)

WALT
El volvera.

Pepper holds up the cooking pot.

PEPPER
Cuanto me darias por esta olla?

(How much will you give me for this pot?)

There is still a manufacturer's tag on it: REVEREWARE.

WALT
Lets see it.

Walt looks it over.

WALT
I won't give you anything for it. It's probably worth about two dollars.

Pepper holds the pot closer to Walt's eyes.

PEPPER
Mira!

He shows him the tag. It says $25.

WALT
That's the price tag. That's what people pay for it in the stores. But it is almost worthless. Unless you happen to want a pot like this. It's just another American shuck.

PEPPER
Fifteen dollars!

Walt turns out sign outside a la PSYCHO

WALT
No, really, there's nothing I can do with it. (Walt turns off rest of store lights)

Pepper gives the pot to Walt.

WALT
Have you got a place to stay? You are welcome to stay at my place.

Pepper is silent. They stand in front of store.

WALT
Don't you have a place to stay?

PEPPER
No.

WALT
No wonder you are silent most of the time. I am your friend.

PEPPER
No sexo.

WALT
We'll have a beer.

PEPPER
O.K.

144 INT. BAR. NIGHT.

Walt introduces Pepper to his friends.

WALT'S VOICE
What the fuck is he going to do? Maybe they have left him behind because he is slow. I don't know.

Pepper is showing Walt and his friends a piece of paper he keeps folded in his pocket.

WALT'S VOICE
He is carrying a yellowing piece of paper

WALT'S VOICE cont'd
which is a baptismal record, stating that he or some Mexican is 20 years old. Born in Zacatecas outside of Guadalajara.

WALT
They worked in Oregon, on a farm for eight months, a year ago. In fact, they had come into my store, the same store, a year ago! I was working behind the counter then, but I don't remember them.

PEPPER
Tuvimas pelo largo. (We had long hair.)

WALT'S VOICE
They both made about fifteen hundred dollars which they sent home. Johnny's father is a car dealer in Mexico, that's why he has driven so much. He wants to go home, only he is afraid to ride the rails without Johnny.

145 INT. WALT'S APARTMENT. NIGHT. As Walt is busy rolling out a sleeping bag, Pepper hides Johnny's gun under the sink in the kitchen. Pepper collapses onto Walt's bed. Not what Walt had intended, of course. The sleeping bag was for Pepper.

WALT'S VOICE
They had intended to earn enough money in Oregon in order to buy a car and travel around Mexico. A typical dream of youth!

Pepper is coughing a lot more now, getting a cold. He reaches up and turns out the light beside the bed. Walt takes his clothes off and turns out the light next to the sleeping bag, on the wall.

For a moment it is dark, then Pepper snaps on the light next to the bed and falls down on it again, going to sleep with his clothes on and the light on. watching Walt.

DISSOLVE TO:

Walt closes his eyes just as we see: Stars fall across the frame

MOVING VIEWS of the BURNSIDE SCENE. DAY AND NIGHT.
Walt's large sleeping face double exposed over the scenes.

There are bread lines, hobos, tramps, winos. Burroughs, the gumshoe detective, hiding behind his shades. There are paddy wagons, Mexican workers, whores, etc.

WALT'S VOICE
The sleaziness and ambiguity and hopeless stupidity of it all is getting to me. I just wanted some new friends. Like a moth to a flame. What a corny expression. That's how heavy Burnside is.

We are all drawn to the sleazy downandoutness of it all. The spit, the shit, the whores, the queers, the bars, the sad fucking self murdering winos. All the goodbye gone shit. Like this sweet little Mexican youth. With his .38, his carbine. His bleached hair. His pie-eating appetite. His butt fucking friend, hooked on white queers, tricks. Living in the streets of Burnside and Portland, Oregon. All they do is walk around, back and forth, anando, like caged animals, happy animals, looking for kicks. At the Arcade with pinball machines. pool tables, foosball, loud jukebox, funny machines of amusement. Pimps, hustle, tricks, the whole bit. Masochists, go forth. Adios, Johnny.

146 POETRY RECITAL. Walt sleeping on one side of the frame.

WALT
I am always falling in love hopelessly. I hate Portland, Oregon. I hate the fog. I hate the rain. No sun. I hate January. I hate the hopelessness of the world. I hate existence. I want to be able to love that fresh boy tenderly, and beautifully and

satisfyingly and then let him go back into his world. But that ain't gonna happen, is it, Asshole World?? Fucked World, you won't gratify my deepest needs. You give me those needs, but you won't gratify them. You have made my life rediculous again.

Going around in circles. Going around in circles. I am in love with this boy, but it's all too fucking godamn complicated.

Adiosito, Johnny.

FADE TO BLACK.

147 INT. APARTMENT. DAY. Sun is shining through the windows. The bedside light is still on.

148 INT. RESTAURANT. DAY. Pepper is wearing Walt's coat. He is coughing more. They are eating a healthy breakfast... bacon and eggs.

WALT
A poor Mexican has the future of a snowball in hell! No wonder they are macho, or totally passive in the face of disaster. Disaster is always just around the corner. Survival is every second. Pepper, what the fuck are you going to do? Hitch-hike back to Mexico?

PEPPER
Tendre un trabajo en Marzo. (I'll have a job in March.)

WALT
If Johnny doesn't come back, I'll die!

149 EXT. STREET. DAY.

Walt gives Pepper a couple of dollars.

WALT
Take care of yourself, come by the store. I'll five you some cough medicine. I want to help. I am your friend. I will help you however I can.

They shake hands. DISSOLVE TO:

150 INT. ~~POETRY READING~~ GROCERY STORE. NIGHT.

WALT
Pepper has girlfriends,too. I don't think he likes me that much. I don't blame him. We're not that compatible. Part of it is my fault. I don't want to be fucked by anyone. I don't like it. It doesn't feel good, etc.

It is easy for me to come off, climax against someone if I like him or her. It's all in my head, or part of it is.

Maybe I have masturbated for too many years. And suffer from premature ejaculation, whatever that means. After I climax, I don't necissarily want to manipulate another male or anyone else, for that matter. That is something I ought to learn to do, with my wife or anyone else. I guess I just don't care that much. It is easy for me to come.

151 INT. BAR. NIGHT.

Walt is talking at the bar with a FRIEND.

WALT
Why isn't it easy for them? Why do they have to be so mechanical about it? It's not my fault. That they are numb down there, or don't have any imagination about sex or anything else. Fantasies. Or erotic friendship. Of course, I guess it's not their fault they don't feel what I feel or are unable to respond to me. Who or what designed this exquisite incompatibility in the world. I didn't, I just live here. And so do they.

WALT (cont'd)
Maybe I am not that much of a queer? Or what is a queer? Or what are humans supposed to do with each other? Or what are the limits when you feel love for someone?

152 INT. STORE. DAY. Walt's at the counter watching Pepper among the other customers.

WALT'S VOICE
Pepper is much more serious. He looks concerned, even a little cockeyed, crazy. He glances at me out of the corner of his eyes. Johnny has not returned. Pepper wants to go home

WALT
What are you thinking?

Pepper coughs.

WALT'S VOICE
I have to prod him to respond.

Walt elbows him, but Pepper is a poker face.

WALT'S VOICE
Maybe he realizes his situation is much more serious than Johnny realizes it to be. Their situation. Pepper knows it. For that reason, he doesn't try hard enough to relate.

Walt puts his arm around him.

PEPPER
Otra dia. No, no hombre.

And Pepper takes the arm from around his shoulder, coughing deeply.

153 INT. APARTMENT. MORNING. RAIN.

Walt is asleep. There is someone KNOCKING on the door.

Walt gets up and answers it. It's Juan. Who is motioning Walt to follow him.

JUAN
Vente conmigo. (Come with me.)

WALT
Where? Where do you want me to go? We can't drive now, Juan. Has Johnny returned?

JUAN
No. Porfavor uen. (No. Please come. Papas, he is asking for you.)
Papas, esta preguntado por tu.
(Juan reaches out his hand.)

WALT
I'll have to get dressed.

154 EXT. STREET. DAY. RAIN.

Juan is leading Walt by the hand down the street.

155 INT. APARTMENT. DAY. RAIN.

Walt and Juan enter a common dwelling where Pepper and Juan have been staying with other Mexicans. Pepper is in bed under a sheet.

He looks glad to see Walt, although he is wiped out with the flu.

A friend of his is telling him about a kung-fu movie that he has seen.

Walt sits down at the end of the bed. The room is bare. A sink in the corner and three matresses. Walt listens as the friend recalls the movie blow for blow.

Dissolve to Walt's apartment.

156 INT. APARTMENT. DAY.

A series of events follows where Walt helps Pepper with his flu.

He hands Pepper some Vitamin C and a glass of water and when he's finished drinking he sticks a thermometer in his mouth.

~~Johnny~~ is watching Walt's television. He switches it off and leaves the room.

The thermometer reads 106°

(Pepper, being sick, finds out he can control Walt, who will do things for him if he only asks. Impressing a visiting friend.)

157 Walt fluffs up Pepper's pillow.

158 He adjusts the television reception for Pepper.

159 Puts a towel over his head.

160 Directs the spray from a humidifier.

161 APARTMENT. NIGHT. Walt is curled up at the foot of Pepper's bed. The television has been left on.

Ed McMahon announces..."And now.....here's Johnny." and the Johnny Carson show fanfare mixes with static from bad reception.
Dissolve to: daytime.
Walt awakes and looks at Pepper asleep, then sits on the side of the bed. Pepper wakes.

PEPPER
No, amigo. La grippe. Vamanos.

Walt gets off the bed and curls up to sleep on the floor, turning the television off. THE SCREEN IS BLACK.

WALT'S VOICE
I had wanted him to be affectionate, caressing, close, hugging and touching...

162 ~~INT. POETRY READING. NIGHT.~~ PEPPER ORDERING WALT AROUND

WALT'S VOICE
...He was used to only sex in the night.

WALT'S VOICE (cont'd)
Not in the daylight. Certain aggressive acts. That's what he needed and wanted. That's not what I needed and wanted. I am not an invert. His sexual desires are very stereotypic. Mine aren't. We're friends from now on. He knows I'll help him and protect him. I can't help but feel his well being depends on Johnny's return. I know he accepts me and we are friends. Johnny may have been arrested. One of their friends saw him in the backseat of a police car.

163-70 INT. APARTMENT. NIGHT. Walt is alone. Pepper knocks on his fire escape window, carrying the gun, and no place to sleep.
CLOSE VIEW: Pepper is putting cold creme on his face, it is white, and he is rubbing it in and on his hands.

WALT
What is that stuff?

Pepper holds up a jar of PONDS cold creme.

WALT
You have dry skin?

PEPPER
Granos.

WALT
Granos.

Walt sneaks up behind him and pulls him down on the bed.

Walt takes off his clothes.

Pepper puts on a Beatle record and takes his clothes off, and climbs in bed with Walt.

Pepper begins bumping and grinding against Walt, and, getting carried away, he hits him a few times.

WALT
Wait! Hold it! Stop!

Pepper stops, confused. He doesn't understand. He gets off the bed, puts his shorts and levis on and lays down again.

PEPPER
Estoy cansado. (I am tired.)

Walt, disappointed, pulls a sheet over Pepper and goes to sleep in the sleeping bag.

DISSOLVE TO:

171 LATER, Walt is looking at Pepper asleep on the matress.

He gets up naked, walks over to Pepper and slips under the sheet with him.

Walt slides his hand under Pepper's shirt caressing his belly and nipples.

He reaches down and bravely unbuttons his levis, Pepper not resisting.

He pulls down the back of his levis and shorts.

CUT TO:

172 WALT SNORING. MORNING. A shadow falls over Walt.

Wide view of the room, and Pepper is walking out.

173 WALT WAKES UP. He lifts his head and notices Pepper is gone.

His head is on a pillow, he is still in the sleeping bag, and he can see underneath the furniture in his room.

HE SEES Underneath a bureau, a pair of wadded up shorts. Pants shorts, shirt Walt lays out on bed.
Walt gets out of his sleeping bag and walks over to the bureau and reaches underneath and retrieves the shorts.

Walt holds them up. They are stained brown in the back, yellowish stains in the front. (Quick shot of Johnny) Then Walt throws them away.

Fade to Black.

174 FADE UP to INTERIOR of Laundromat in the daytime as Pepper and Walt together carry the laundry out the front door.

175 They walk up the front steps of the LAWN with the laundry. dissolve to:

176 Pepper is sprawled across Walt's bed. His shirt is pulled up partway exposing his navel.

Walt lies down on the bed. Pepper turns around and slips down his blue jeans, his crotch and cock and belly are bare.

FADE TO BLACK Smoke pot + wrestle playfully.

177 FADE UP. Pepper is at the stove making Mexican pancakes. The teapot is whistling.

178 Walt and Pepper eat the pancakes. They taste kinda funny.

Fade out.

179 Walt and Pepper watching Walt's television. Walt changes the channel.

Pepper makes advances to Walt. He zips down his pants and begins to rub against Walt. Walt does not respond. Pepper stops and gets up and goes to sleep on the sleeping bag.

Dissolve to:

180 INT. APARTMENT.DAY. Pepper is looking through Wait's record collection.

(a slow plane passes overhead)

(sequence in Spanish)

PEPPER
How many others have you lived with in this room?

WALT
No others, why?

PEPPER
What about broads?

WALT
No girls either.

PEPPER
No?

WALT
No.

PEPER
After all this time. There is one thing that we haven't done.

WALT
What's that?

PEPPER
We haven't kissed.

WALT
Well, I guess that I'm thinking about other things....

PEPPER
I really don't care. I'm just surprised.

Walt takes Pepper's shoulders and gives him a long kiss. When Walt let's go, Pepper walks away. He acts as if he doesn't want to be in the room, but has nowhere to go.

He looks through the records again.

PEPPER
When I was little, there was this man.

PEPPER
We used to go fishing together. One day when we were out fishing, he reached down in my pants and took me. I came almost immediately.

Pepper walks over to the window.

PEPPER
I was afraid. I might be a queer. Ha. But ever since then I have been with men, for money mostly. Not like you.

WALT
That's nice of you to say.

PEPPER
Why is it nice?

WALT
It's nice to be able to share these things with you. To talk.

PEPPER
Well I don't think that it's nice!

WALT
I don't know what to say. I don't know what's suddenly a problem!

Pepper tries to hit Walt. They wrestle on the ground, until they are tired. Walt is confused. Pepper sits down in a chair.

PEPPER
Lets have sex.

WALT
Okay, but I don't want you to start hitting me.

PEPPER
Okay.

Pepper takes his shirt off then bends down to the record pile.

turns his head into the frame cheerfully.

PEPPER
Tienes alguin Grand Funk?

WALT
(laughing)
No.

PEPPER
Black Sabbath?

WALT
No, the Beatles is the only energetic music that I have.

Pepper pulls out Seargent Pepper's Lonely Heart's Club Band.

His hands put the record on and the needle mechanically drops on the record.

And with the songs playing we cut to:

181 WALT'S CAR. DAY. SUNSHINE. Pepper pointing directions to go. Pulling up in front of a farmhouse in the country.

Pepper gets out of the car. Walt waits.

Parked in the dirt and gravel drive, the door open, Walt is lying supine on the front bench seat of the Rambler. Picture of Johnny on dashboard.
He is watching a Filipino with rubber boots and a trowel work near the car.

The Filipino, curious, glances at Walt a few times.

FILIPINO
Hi!

A warm smile is on his face as he is digging for weeds.

WALT
My friend there. He is looking for work. To pay for a bus to Mexico.

The Filipino looks over at the Boss's house.

FILIPINO
Oh, yeah. They good workers. From last year. Roberto and Johnny. Very good. The boss; he won't have work for them until May or June. They just plow now. They just are planting the fields. Vietnamese too.

WALT
Vietnamese?

FILIPINO
Are many many Vietnamese workers. Live over the hill. They work here too.

He stands and walks away from Walt's car smiling good naturedly.

CUT TO:

182 INT. CAR. DAY. (Juxtaposed with EXT. shots of the car approaching a curve)
Pepper is driving the car. He is TERRIFIED. Walt is directing him. Walt takes a sip of beer. Pepper accelerates

WALT
There's a curve coming up.

WALT'S VIEW: A CURVE SIGN with a 90° arrow.

WALT
Can you see it?

Pepper is frozen. He keeps accelerating.

WALT
You're first curve!

Walt takes another sip of beer. Pepper peeks over the top of the steering wheel, when they are almost on top of the curve he looks over to Walt like HE DOESN'T KNOW WHAT TO DO NEXT.

WALT
Turn the wheel!

Walt makes turning motions.

183 OVERHEAD VIEW of the car going straight into a ditch, not even attempting the turn.

184 They are violently tossed around inside the car. Walt's beer shakes up and spurts all over the interior as the car comes to a rest.

185 Pepper climbs out.

PEPPER
Oh, malo!

WALT
You drive like you fuck!

A small white dog comes up to Pepper in the road. He begins to play with it.

Walt extimates the damage. The wheel is in the ditch in the side of the road. He climbs inside and tries to back out.

The back wheel of the car only spins on the pavement.

186 INT. CAR. NIGHT.

OUR VIEW passes a Marquis on a theatre that reads:

FISTS OF FURY

Pepper stares at the Marquis as it goes by, recognizing the movie. Pepper karate chops the air.

WALT: Later Pepper. Now?

WALT
Do you want to go? We'll go tonight.
After I finish work at the store.

187 EXT. CAR. It disappears down the nightime street.

188 FADE UP at night on SIGN of the LAWN apartment. A travelling view down to street level, where detective Burroughs' car pulls up front and parks.

189 INT. WALT'S APARTMENT. Pepper is alone, lazily watching the snowy television. He hears screaming downstairs.

He lowers the volume of the television listening for the noise downstairs. It is getting louder.

Pepper goes to the door of his room and opens it. Runs back to fire escape, where he has hidden the gun.

190 INT. HALL. NIGHT. Pepper sees a small child running down the hall away from A LARGE imigration official wearing sunglasses.

CHILD
Papa!!

191 PAPA in another hotel room being restrained by police.

PAPA
Vamanos Ricardo!!

then back into apt.

192 Pepper runs ~~to the fire escape outside his window.~~ He grabs the gun from under the sink.

Sound of men running on other side of door increase, decrease, increase, then he bust through

193 OUTSIDE, there are police climbing up the fire escape.

194 INT. HALLWAY. Pepper makes a run for it down the hall. The police climb into Walt's apartment past a COP SHOW on the television set.

195 Walt in the grocery reading a newspaper, curious about the sirens that are screaming by outside.

Pepper hides in upstairs room.

196 THE SMALL CHILD is still running from the large imigration official.

CHILD
Papa!!

197 HIS FATHER fighting off the police.

PAPA
Vamanos!! Ricardo!!

198 Pepper is avoiding the police, creeping up a dark stairwell of the hotel. He goes into a vacant room near the attic, and closes the door. Men charge up the stairs behind him and when the crash through the door, he opens fire on them. Getting all of them and running out the room.

199 WALT in the grocery watching all the commotion out the window. It dawns on him what could be happening.

200 INT. WALT'S CAR. NIGHT. Walt drives by HIS apartment.

There are SQUAD CARS, their lights spinning red, and parked at an angle in front of the building. There is a bus full of rounded up Mexicans.

A screaming woman and her CHILD are being separated from a MAN. Other scenes of chaos inside the building.

201 A LINE of Imigration police at one end of the street form a LINE.

WALT'S VOICE
I knew this would happen, but I didn't expect it so soon...now I am not prepared for it. They are just people like we are. But the Vietnamese workers are here, and they want the Mexicans out.

202 OUTSIDE Walt's car. Police radios squawk. Walt walks by a bus peering in but doesn't see Pepper. He walks in front of the headlights of the bus.

203 INT. WALT'S APARTMENT. The door has been left open. Walt walks through the rooms looking for Pepper.

204 EXT. WALT'S APT. BUILDING. He walks through the chaos again. This time he spies a covered body and men standing around it, taking pictures. He walks to the body, uncovers it and holds dead Pepper in his arms, before he is pulled away.

One of them is LT. BURROUGHS. Walt takes off and punches him in the face. He is wrestled away and thrown down. But Burrough calls them off.

205 INT. GRECIAN GARDENS (bar) NIGHT.

Walt is at the bar staring at the headlines in the paper and talking with GEORGE, a friend at the bar.

HEADLINES: <u>75 Illegal Aliens Sent to Mexico</u>

GEORGE
Forty of them the newspaper said.

WALT
Fuck the Oregonian. They even went to my building,

GEORGE
On St. Patrick's day. The Portland Police cruise around with paddy wagons and pick up the Mexicans.

WALT
They would pick St. Patrick's day on which to demonstrate White Power!

206 INT. READING. NIGHT.

WALT
My blood runs cold. My being sinks like a stone.

WALT (cont'd)
(I found out that they call him Papas! Not Pepper. Because he likes to eat Papas, or french fries.) El loco Papas is smart like a fox staying off by himself, but they got him anyway....As I drove the wet cold streets, after midnight....

207 INT. CAR. NIGHT. RAIN.

Walt is driving and searching. But the streets are empty.

WALT'S VOICE
...looking for Johnny, I saw no sign. I think they got you too. You have no place to go or hide...I don't know what's going to happen to you. Or I mean, I do know what's going to happen. And so do you, probably...

208 EXT. ARCADE. NIGHT.

Walt drives by. It is closed and boarded up. There are cops hanging around.

WALT's VOICE
...and that's why I fell in love with Johnny in the first place. And that's why Roberto was silent most of the time, and chased white butt. If you know what I mean? Hoping some of that sticky good comfort, luck, and security might rub off on him, or at least he could make it squeal.

DISSOLVE TO:

209 EXT. STREET. NIGHT. Walt stands on a corner under a streetlight and yells for ~~Roberto~~ Johnny. There are more Policemen nearby in cars, checking a wino for identification.

WALT'S VOICE
...I have no hard feelings about that. Except when I am having sex with someone I don't want to get gored! Olay!

Long, long
DISSOLVE TO:

210 INT. CINEMA NIGHT.

Sitting near the front row of FISTS OF FURY, Walt is surrounded by bobbing heads reacting to the kung-fu snarls and blows up on the BIG SCREEN. He slowly begins to cry amidst all the noise.

211 EXT. STREET. NIGHT.

An overhead view of Walt's car snaking through late night streets.

212 INT. HALL. NIGHT. Walt checks his mailbox brushing wet hair away from his forhead. He walks up the stairs sluggishly.

213 UPSTAIRS HALL, Walt takes his keys out of his pocket and fiddles with the lock. The door swings open and he puts his keys back in his pocket.

214 The hallway light throws a beam across the dark apartment onto the SHOES of someone sitting in the bedroom chair. Walt stops for a moment before turning on the light.

HE SEES that the window is open and there are footprints leading from the window to the chair. He pushes the door open to throw more light on the person sitting in the chair.

A BEAM of light illuminates JOHNNY's face. He is sitting in the dark. His hair wet. Dirty. Shaken and shaking, like he has been running for days.

WALT

Johnny!!

Walt turns on the light. Johnny grins, then selfconciously stops.

Walt closes the window shutting out the patter of the rain outside.

All this time we think that Johnny's on vacation in Idaho. It seems the imigration picked him up, they captured him and they shipped him back to the border, not to Idaho.

Swimming the Rio Grande by moonlight. He's back in less than two weeks, rode the rails, hopped the freights.

He stands Johnny up and hugs him. Stands him back and looks at him.

WALT
What happened? They didn't get you? Were you in Idaho?

Walt walks into the kitchen and starts the teakettle boiling.

WALT (embraces J.)
What happened? Tell me!

Walt grabs a bottle of tequila and two glasses. Johnny's eyes light up and he begins to tell the story.

WALT'S VOICE
It seems the Imigration had picked him up, captured him, and shipped him back to the border. Not to Idaho.

Walt sees blood on Johnny's shirt. He pours the tequila. Johnny is illustrating his story with karate chops and kicks.

WALT'S VOICE
He didn't leave Pepper! He was forcibly removed. And now he's come to take Roberto back to Tijuana. I don't know how to tell him.

Johnny bites into a lemon and swigs his glass of Tequila. Then he points to the bruise on his face.

WALT'S VOICE
O sad odyssey of Mexican boy via coldness of American rejection system of wetbacks. Barbed wire. Swimming the Rio Grande by moonlight. He was back in less than two weeks, rode the rails. Hopping freights.

Johnny jumps, going through the whole effervescent routine while cutting and eating the lemon. (with Walt's words)

DISSOLVE TO:

Walt - do you love me this much? This much? 79
Q: two men can't love each other. Can only be friends.

215 OVERHEAD VIEW of the Tequila bottle on the table half empty. The glasses are filled by Walt's hands.

Walt and Johnny are both laughing.

DISSOLVE TO:

216 The glasses tipped over on the table and the bottle empty on it's side, lemon peels all around.

Walt laughs at Johnny's story. Johnny stops and yawns, then he sits down, closes his eyes as Walt looks at him. Johnny snaps awake, he has forgotten something.

JOHNNY
Como esta Papas?

Johnny looks at Pepper's radio. Cut to dying Pepper.

WALT (caught off guard)
There was a raid last night. The police. That gun that I told you to get rid of...

JOHNNY (laughs)
loco...

WALT
No...

JOHNNY
(Pepper is smart. He got away....he is very smart.)

Walt shakes his head no. Johnny thinks that this is terrifically funny and laughs at Walt.

JOHNNY
(GET OUT OF HERE!)

Johnny jumps up and grabs his coat and runs out the door laughing.

217 EXT. STREET. NIGHT.

Johnny walks fast through the city streets, laughing at first, then changing to a frown, and hitting things as he walks by them.

Walt runs out of his apartment after Johnny and tries to catch up with him, something dawning on him as he is running. He stops and walks back to his apartment.

218 INT. WALT'S CAR. DAY.

Walt and Betty riding in the car.

BETTY
I'm thinking of leaving tomorrow for Anchorage.

WALT
What's in Anchorage?

BETTY
I can do nude dancing in just about any bar in town and make $150 a night.

Walt sees Johnny out the window, walking with Juan and two girls on their arms.

219 EXT. STREET. Walt hangs out of his car.

WALT
Hey, are you still here?

JOHNNY (looking at his friends first.)
Yeah!

WALT
I'll see you mañana.

220 INT. CAR. DAY. Walt and Betty ride in silence, Walt looking in his rear view mirror for as far as he can see Johnny in it.

221 EXT. Walt's car drives into the sun.

THE END.